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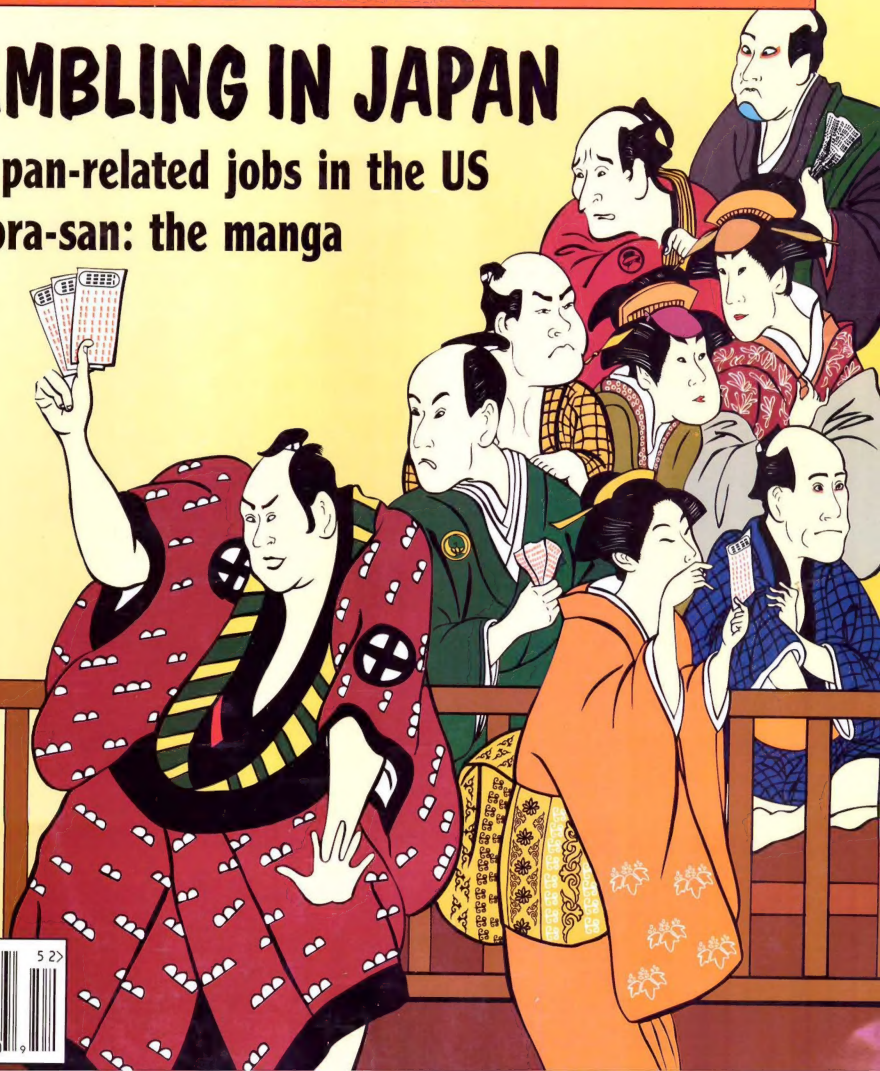
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MANGAJIN

No.52

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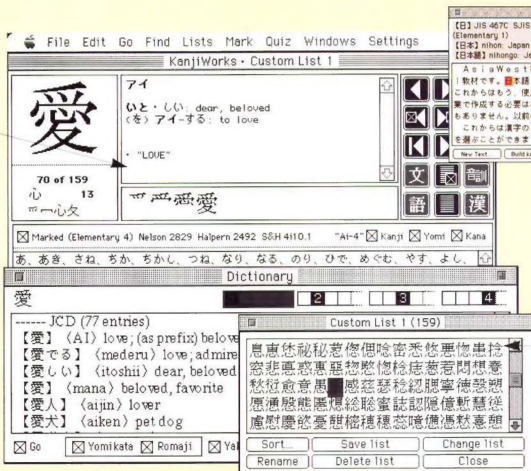
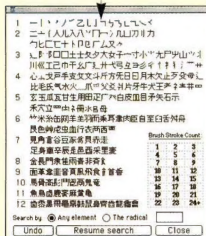
Japan-related jobs in the US
Tora-san: the manga



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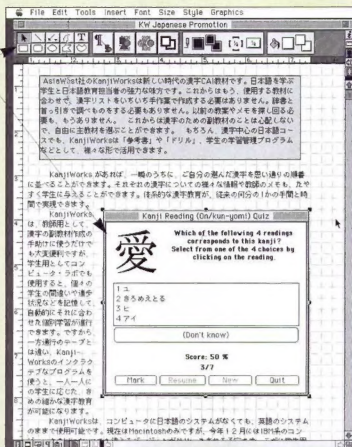
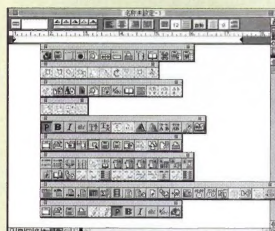
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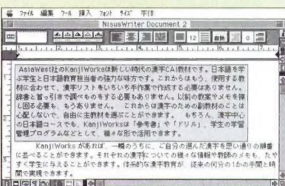
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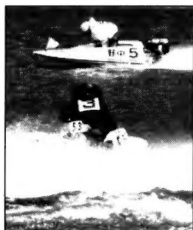
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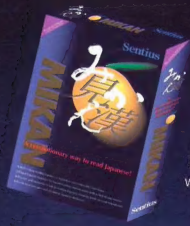
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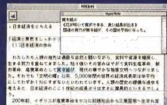
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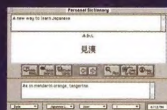
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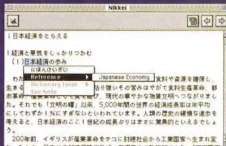


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publisher's note

Travel to and from Japan has come a long way since the days of Commodore Perry, but those 14-hour flights are still an exercise in controlled tedium. What better way to pass the time than with a copy of *Mangajin*? At least, that's what we have been telling the airlines since back in 1989. Finally, one of them has heeded our advice. Starting in mid-January 1996, *Mangajin* will be on all American Airlines flights to and from Japan. In keeping with my shamelessly commercial use of this space, let me recommend that you include American in your travel plans, if just to enjoy their enlightened selection of in-flight publications.

We also supply JAL with a few copies of *Mangajin* for their US terminal lounges, and we are still talking with some other airlines, but the decisions about in-flight reading material seem to move at a much slower pace than the airplanes. If you have occasion to fly one of those other airlines, maybe you can make it a point to complain about the limited selection of magazines on board.

The tough part about growing is that there always seem to be growing pains. One of the things that has been growing at *Mangajin* is our database—not only is our circulation increasing (never as quickly as I would like, but still, it is increasing), but we have also bulked out our catalog with items such as the cassette tapes, books, and a wider-than-ever selection of third-party items. Our dedicated and exceptionally talented business staff has brought the situation under control, but I'm sorry to say that during the past few months some of our subscribers and catalog customers may have experienced delays in receiving their orders. We appreciate your patience and understanding, and let me reassure you that 1996 will be a new year in this regard.

Calvin P. Simon

COMING UP IN MANGAJIN NO. 53

Hit Products of 1995: Tokyo media maverick Mark Schreiber reports on the products that caught the fancy of Japanese consumers in 1995.

Cybermarketing in Japan: the information superhighway makes access to the Japanese market easier, but there are still cultural speed-breaks to negotiate.

Manga

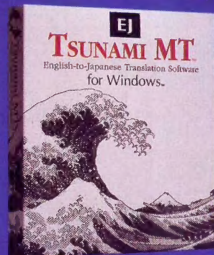
- *Otoko wa Tsurai Yo!*: Tora-san maintains a nonchalant attitude in the face of his first *o-miai*.
- *Kono Hito ni Kakero*: Banker Harashima Hiromi finds an artful way to land the Shinwa Enterprises account.
- A new "feature manga" (to be announced) plus a variety of 4-frame manga, including gaijin laborer *Garcia-kun*.

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• *Riegie*, by Jeans & Hiramatsu, first published in Japan in 1992 by Kodansha, Tokyo. Publication in *Mangajin* arranged through Kodansha.
• *Rakuten Famili*, by Nitta Tomoko, first published in Japan in 1995 by Futabasha, Tokyo. Publication in *Mangajin* arranged through Futabasha.
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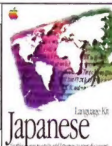
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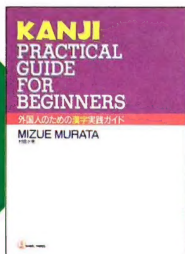
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Car talk

On the whole, Rick Kennedy's article about cars [Mangajin No. 50] was very good, but I have to take strong exception to his assertion that "politeness is another noticeable feature of driving in Japan." I own two cars here and drive every day. There is, as Mr. Kennedy asserts, a definite system of road etiquette that most drivers learn, but I have yet to see many of them use it. Japanese drivers frequently park in the middle of the road, making it impossible to get by, pass other cars on blind curves and in tunnels, pull out without looking, and generally look out for no other cars on the road except their own.

It is also worth noting that, unlike in the US where license testing is conducted by state governments, driving schools in Japan have the authority to issue licenses, giving them a substantial motive to try to give licenses to all their students (who usually have spent the typical ¥300,000 for a course).

Finally, a car in Tokyo might be impractical, but in places like Shikoku, Hokkaido, or the Kii Peninsula (where I live), it is almost a necessity. Foreigners are often intimidated by driving at first, but once they get used to it (and hone their defensive driving skills), many wonder how they did without a car before.

ROBERT UNDERWOOD
Nara-ken, Japan

Samurai tales

Years ago I read an English translation of the adventures of Miyamoto Musashi. I found it fascinating, to say the least. I understand this epic saga first appeared in serial form in either a newspaper or a periodical. Is that true? And has this

story ever appeared as manga?

JIM MEYER
Troy, MI

Miyamoto Musashi was, in fact, a real person, a rōnin (masterless samurai) who lived in the early 17th century. He was a well-known painter who also became famous for developing a new style of fencing using two swords. He is best known in the West for his book *Gorin no Sho* ("The Book of Five Rings"), which reveals strategies of swordplay that devotees say can be applied to the business world as well.

We checked with the folks at *Sasuga Japanese Bookstore* in Cambridge about the manga version of Miyamoto's life, and learned that it is written by *Ishinomori Shōtarō* of *Hotel and Japan Inc.* fame. It should be possible to order it through any bookstore that handles Japanese books.

Mangajin in Brazil

What should my niece do to subscribe to the "Mangajin in Portuguese" from Sao Paulo, Brazil, where she lives?

I.Y. WILLIAMSON
Albuquerque, NM

She should contact Mr. Milton Von Muranaga of the International Press Corporation in Japan (tel. 0462-25-7515; fax 0462-25-7514).

Corrections

- In issue No. 51 we referred to a sumo champion using the name Takanohanada, unaware that his name had changed—not uncommon for a sumo wrestler as he moves up in the ranks. The former Takanohanada, who began his career as Takahanada, is now Takanohana.
- Also in issue No. 51, we referred to boat racing as *keitei*. The correct word for this sport is *kyōtei*.
- On the vocabulary page featured in issue No. 49, we inadvertently provided the wrong kanji for the word *sentaku* (meaning "laundry"). The correct spelling is 洗濯. Thanks to readers David Kawakami and Horii Daisuke for their eagle eyes.

bloopers



Yakitori yuks

Two bloopers at one meal! In a local *yakitori* (grilled chicken) joint, a fellow American teacher innocently ordered mushrooms. Unfortunately, he used the word *shitagi*, meaning "underwear," rather than *shiitake*, the ubiquitous and delicious mushroom of Japan. The people at the counter got a big laugh out of that, only to be leveled again when a female American, having been sated with *yakitori* and *okonomiyaki*, patted her belly and declared, "*Oppai!*" What she meant to say was *ippai*, meaning "full." *Oppai* means "breast."

STEPHEN W. FLOCKS
Niigata-ken, Japan

Hair-color howler

At the agricultural high school in Okayama where I teach English, the students mostly maintain quite conservative images. Only a few "*yankii* boys" (i.e., rebels) commute from the city, and are notorious for disrupting classes. Developing friendly relationships with the students is important for my job, so one day in class I tried complimenting a swaggering *yankii* boy on his colourful coiffure:

"*Anata no kami wa omoshiroi desu ne.*" ("Your hair is interesting.")

"*Sō desu ne*" ("It is, isn't it?") was the reply.

Meaning to ask how this anomaly had come about, I suggested, "*Henna desu ka?*" and pointed at a red streak. I meant, of course, to ask if he had used henna dye, but "*hen na*" means "strange/odd" in Japanese. This question ("Is it strange?") met with applause from the rest of the class and a chorus of "*Sō desu ne!*"

KYM McLARTY

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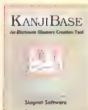


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肉のドッキン市

Niku no Dokkin-ichi

The Exciting Meat Market



Thanks to David Melhuish
Kumamoto, Japan

No, this isn't a place where drunken revelers make merry and ogle one another. It's a chain of food stores—with an emphasis, obviously, on meat.

In the belief that its selection and low, low prices will astound customers, the chain has been named *Niku no Dokkin-ichi* (肉のドッキン市), where *niku* is “meat,” *dokkin* is a sound-effect word for a feeling of surprise or excitement (related to *doki doki suru*, the effect of one's heart beating in excited anticipation), and *ichi* (市) is “market.”

Niku no dokkin-ichi is open only on Fridays, Saturdays, and Sundays—the idea being that customers will buy in bulk for a week's worth of meals—and this crucial piece of information is cleverly embedded in the name: *do* stands for “Saturday” (土), *kin* for “Friday” (金), and *nichi* for “Sunday” (日).

The pun is good, but works only with considerable

poetic license. To begin with, the Japanese generally abbreviate “Friday, Saturday, and Sunday” (*kin'yōbi, doyōbi, nichiyōbi*) to *kin-dō-nichi* (the *do* is long in this combination), thus following the order of the days of the week. *Dokin-nichi* has the same odd effect as saying, “We're open on Saturdays, Fridays, and Sundays.”

Second, although the double “k” adds impact to the sound-effect word *dokkin* (it can also be written *dokin*), it does not really belong in the flip-flopped, days-of-the-weekend abbreviation *do-kin-nichi*.

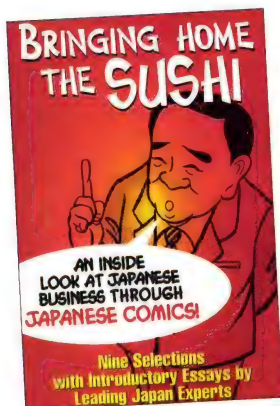
Finally, in a stretch of Japanese linguistic conventions that must send chills down the spines of meat-purchasing Japanese language teachers, the syllable *n* (ン) of *dokkin* and the syllable *i* (い) of *ichi* are being combined to form the syllable *ni* (に) for *nichi*. In Japanese, *n*, *i*, and *ni* are normally discrete and non-interchangeable syllables.

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Humorous Haiku

Poems submitted by our readers in Japan

Illustrations by Anthony Owsley



by 鷹の爪、横浜
Taka no Tsume ("Hawk
Talons"), Yokohama

ワンちゃんが
Wan-chan ga
ばあちゃん引いてる
bā-chan hiteru
散歩道
sanpo-michi

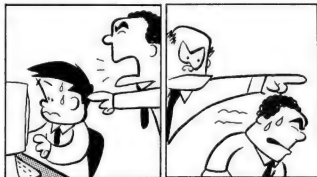
**Doggie
leading Grandma—
out on a walk.**

- *wan-chan* is a term of endearment for a dog.
- *bā-chan* is a term of endearment for "grandmother."
- *hiteru* is a contraction of *hiite iru* ("is/are pulling/leading"), from *hiku* ("pull/lead"). *O*, to mark *bā-chan* as the object of *hiteru*, has been omitted.
- *taka no tsume* ("hawk's talons") is a reference to the saying *nō aru taka wa tsume kakusu* (能ある鷹は爪かくす, "the hawk with ability hides its talons"), which means that someone with true strength or ability doesn't flaunt it.
- *sanpo-michi* literally means "the route of a walk," but it can also refer to being out/on/in the midst of a walk.

- *shiri (o) tatau* (尻をたたく, "tap the buttocks") is an expression for "cracking the whip/driving [someone] hard."
- *kata o tatakareru* is the passive of *kata o tataku* (肩をたたく, "tap the shoulder"), an expression used when the powers-that-be let an employee know that his days at the company are over.
- *senryū*, written 川柳, refers to this type of humorous haiku. The author writes *senryū* with the unconventional kanji 漁流, meaning roughly "fish swimming in stream."

尻たたく
Shiri tataku
上司も肩を
jōshi mo kata o
たたかれる
tatakareru

**Even my whip-cracking boss
will be tapped
on the shoulder.**



by 汕流、東京
Senryū, Tokyo



by 読み人私、東京
Yomibito Watashi
("Author Me"), Tokyo

エステ行き
Esute iki
サイフの中身も
saifu no nakami mo
サイズダウン
saizu daun

**Going to the salon—
even my wallet
loses weight.**

- *esute* (エステ), the abbreviated katakana rendering of "aesthetic," refers to a very expensive type of health and beauty salon. *E*, to mark this as the destination, has been omitted.
- *saizu daun*, the katakana rendering of "size down," means "become smaller, slimmer."
- *yomibito shirazu* (読み人知らず) is a common expression in anthologies, meaning "author unknown." Here, *watashi* ("me") has been substituted for *shirazu*.



KEIRIN



KYŌTEI



K E I B A



GAMBLING

Japan Style

A Guided Tour of the Three K's

by John Storey

BETTERS UP . . .

Two blocks from the south exit of Shinjuku Station, the crowds have already begun to form. It looks like rush hour, but this particular horde has not gathered to buy tickets or ride a train. They are lining up to place bets on the Queen Elizabeth II Commemorative Cup.

"I could never miss this race," Minami Masakatsu, a 21-year-old college student, says to me as we make our way through the traffic and up three flights of stairs to place our bets. Like most of the bettors today, we didn't bother to travel all the way to the track in Kyoto. With 11 off-track betting venues peppered throughout greater Tokyo alone, the fun is always close to home.

While waiting in line to place bets, I easily spot the serious gamblers—they are mostly men and sport the three tools necessary for playing the ponies: a red marker, a well-thumbed horse-racing newspaper, and a cigarette either in hand or placed deftly behind an ear. The other half of the crowd has brought their kids or their dates.

Minami, who says he has been going to the races since he was seven (then with his father), betting since he was 19, and regularly winning or losing as much as ¥200,000 (about \$2,000) a month, doesn't look like the typical gambler. But then again, there isn't really a "typical" gambler in Japan anymore. The increasing popularity of the legalized Three K's of gambling—*keiba* (競馬, "horse racing"), *keirin* (競輪, "bicycle racing"), and *kyōtei* (競艇, "motorboat racing")—has polished gambling's shady image and left a younger, more diverse audience thirsty for the thrill of betting.

GOVERNMENT STAMP OF APPROVAL

Historical records date the existence of gambling in Japan as far back as the 7th century, and throughout the ages various forms of betting have prospered, ranging from the usual, like

shrine- and temple-sponsored lotteries and cockfights, to the unique, such as *tōcha* tea fights (where 14th century players waged to guess the origins of teas) and *renga* chain poetry competitions. Card playing made a grand entrance in the mid-16th century, courtesy of the Dutch no doubt, but never quite caught on.

The government's position on these activities has wavered through the years, but it was only during World War II that all forms of gambling were outlawed. Since that time, the government has approved a handful of gambling-related acts, and wagering has rebounded; currently, says Takeuchi Hiroshi, chairman of the LTCB Research Institute (an economic think tank), who studies the "back-alley economics" of gambling, betting accounts for four percent of Japan's GNP. "This figure is healthy," he contends. "But if the amount surpasses that, there will be serious social problems."

This is a risk the government seems willing to take. A 1961 report from the Public Racing Examination Commission sums up the official attitude: "Public gambling is considered to cause socially undesirable phenomena, but on the other hand, makes important contributions to social welfare, sports promotion, and the financing of local governments, and is also an integral form of popular entertainment."

Depending on which expert you listen to, there are up to six forms of legalized gambling in Japan: the lottery, pachinko, horse racing, bicycle racing, motorboat racing, and, more recently, motorcycle racing. Pachinko is by far the largest income generator, but because it doesn't offer immediate returns (you have to go outside the parlor to redeem your prizes for cash), it is technically more a form of leisure entertainment than true gambling. Lotteries have enjoyed immense appeal since the early 8th century, but their passive nature has enabled them to escape association with other forms of betting. "It's not real gambling if you don't have to use your

• venue = 会場 *kaijō* • betting venue = 馬券売り場 *haken uriba* • peppered = 散在する *sanzai suru* • deftly = 器用に / 手際よく *kiyō ni/tegiyoku*
yoku • legalized = 合法的な *gohō-teki na* • waver = 揺れ動く *yureugoku*



head," Minami says. That leaves the Three K's—all of which happen to be regulated by local and national governments, which in turn derive a significant portion of their revenue from these activities.

PLAYING THE PONIES

During the 8th century, horse racing between samurai, ostensibly a religious ceremony held for the Imperial Court (the tradition continues today and can be seen each May at the Kamigamo Shrine in Kyoto), was in fact a popular form of entertainment for commoners. Foreigners brought Western-style horse racing to the Yokohama area in 1861, but the races were operated extraterritorially and hence off limits to the Japanese. It was not until 1906 that betting on horses was approved by the government, only to be outlawed and then legalized off and on again until 1936, when the Horse Racing Law was revised to form the Japan Racing Society.

Today, the Japan Racing Association (JRA), controlled by the Ministry of Agriculture, Forestry and Fisheries, oversees all the national meets (prefectural and municipal governments operate their own regional races). The JRA nationwide network encompasses 10 racecourses; for fans who can't make it to the races, which are usually run only on weekends and national holidays, there are 24 off-track betting facilities (appropriately named "WINS"), as well as telephone and computer betting systems and even a few machines placed in convenience stores. While on-course betting as a percentage of total participation has fallen in recent years (from a high of 20.1 percent in 1987 to 12.7 percent in 1994), overall participation has skyrocketed, from a little over 7.9 million bettors in 1987 to over 13.5 million in 1994.

The government is quite pleased with these numbers. In



In Japan, screaming female fans are part and parcel of a day at the track.

1994 total betting on JRA-sponsored races topped a hefty ¥3.8 trillion (\$38 billion), almost double what it was in 1987. Like the other two K's, 75 percent of all bets are returned as winnings. The association operates on a budget of 15 percent of the total betting turnover, while the remaining 10 percent as well as 50 percent of any surplus profits at the end of each fiscal year is paid directly into the national treasury.

In the past few years, the JRA has been heavily marketing its activities to the younger crowd, especially women in their 20s and 30s. Consequently, the percentage of women has steadily grown, to a high last year of 12.9 percent. Special Ladies' Days (when women get in free), horse-farm tours (there is actually a hot springs resort dedicated to the rehabilitation of thoroughbreds), and lectures by famous jockeys, like heartthrob Take Yutaka, are held to recruit would-be bettors. Concerts and pony rides help keep the kids occupied and make a day at the races a healthy and wholesome family affair. Even politicians will admit to and even boast about their gambling. Fukushima Mayor Yoshida Shūichi was recently quoted in a local newspaper as saying, "I bet about 10 times a year. I make my plans carefully the day before and bet between ¥3,000 and ¥5,000 [\$30-\$50] on a given race. When you win—well, it's really hard to describe just how good it feels."

The JRA makes a serious effort to promote the entertainment aspect of the races and not the betting. Alcohol is sold at the tracks, but "only in paper cups," the PR spokesperson is quick to point out, "since the spectators can get carried away and throw things, which makes canned drinks dangerous." An army of green-suited security guards at both the tracks and WINS off-track locations keep peace and ensure that undesirable (read punch-permed yakuza types with dark sunglasses and missing fingers) don't get in or at least don't make trouble. The guards are also



At the off-track betting facilities, however, serious gamblers dominate.

• ostensibly = 表向きは *omotemuki wa* • heartthrob = あこがれの的 / アイドル *akogare no mato/aidoru*

supposed to be on the prowl for underage bettors; the legal age is 20 but all students are forbidden. However, the success rate here can be questioned. "Just about all of my classmates bet regularly," says my young guide Minami. "And I don't know of anyone ever getting caught."

PEDAL PUSHERS

Outside Tokyo, where horse racing is by far the most popular of the Three K's, bicycle racing enjoys immense regional appeal. There are 50 racing circuits, called velodromes, and 17 off-track betting facilities; races are held throughout the year and not just on weekends or holidays, as are JRA events. Also unlike horse racing, almost half of the betting for bicycle races takes place at the tracks. In 1994, of the nearly 47 million bettors, over 23 million attended the bike races and bet nearly ¥1.65 trillion (about \$16.5 billion).

Keirin has been around since 1947, when the government passed the Bicycle Racing Act. The first race was held in Kokura, Fukuoka Prefecture, and over 50,000 people attended. By 1950 races were being held in 56 cities around the country. That same year, a riot broke out at one track when cheating was suspected, and the government almost banned the sport. It was only when the Ministry of International Trade and Industry, which oversees *keirin* operations, intervened (insisting that the revenue from the races was necessary to keep local governments afloat) that the national government relented. Despite these rocky beginnings, *keirin* claims to have the "cleanest" image of the three K's, and the Japan Keirin Association (JKA) boasts that it has been successful in controlling all illegal betting.

Like the JRA, the JKA is targeting younger people, and its cutesy Rin Club newsletter—filled with profiles of riders, snapshots of couples on dates at the races, and hints on picking

The above is a JRA **betting card** (投票カード, *tōhyō kādo*). You hand in your filled-out card at a racetrack or WINS ticket window, of which there will be anywhere from 12 to 1,800 in a given location, and receive a ticket in exchange. If you win, you take your ticket to an ATM in the building to collect your money.

In the top left-hand corner of the card, you choose what **category** of bet (式別, *shikibetsu*) you'd like to place. You can place up to five bets on a single card, but they all must be the same kind. The choices are **win** (単勝, *tanshō*), in which you choose a horse to come in first; **place** (複勝, *fukushō*), in which you choose a horse to come in first or second in a race with seven or fewer horses, or first, second, or third in a race with eight or more horses; **quinella** (馬番連勝, *baban renshō*), in which you choose two horses to win and place, in either order; and **bracket quinella** (枠番連勝, *wakuban renshō*), in which you choose two sets of horses—with all of the sets determined in advance by the JRA and published in the racing newspapers—of which a horse from one of the sets must win and a horse from the other set must place.

Underneath the category of bet is the **venue** (場名, *jōmei*), and below that is the **race number** (レース番号, *rēsu bangō*). At the very bottom is a place to mark whether the card is a **one-day advance purchase** (前日発売,

zenjitsu hatsubai), which is an option only at WINS locations.

The middle section is where you choose your **horse number(s)** (馬番, *baban*), or, if you're betting a bracket quinella, your **bracket number(s)** (枠番, *wakuban*). In the latter case, you can choose either two numbers (two sets) or one number and **zorome** (ゾロ目), which indicates that you are choosing the same set twice (i.e., one horse from the chosen set must win and another from that set must place).

On the right-hand side of the card, you indicate the **amount** of the bet (金額, *kingaku*) by choosing a number and a monetary unit (単位, *tan'i*) of either **ten thousand yen** (万円, *man'en*), **one thousand yen** (千円, *sen'en*), or **one hundred yen** (百円, *hyakuen*). Each bet must be between ¥100 (\$1) and ¥500,000 (\$5,000), although certain WINS locations raise the minimum to ¥1,000 (\$10).

On the far right, you fill in **cancel** (取消, *torikeshi*) if you wish to cancel the bet. Often, bettors will have a change of mind on their way to the ticket window, in which case they simply fill in this circle and write in the new bet below.

The above card, which was not submitted, indicates a ¥2,000 (\$20) bet on horse #3 to place in the tenth race at the Kyoto racetrack. The author handed in a card identical to this one, except that he bet ¥20,000. Much to his chagrin, horse #3 did not place.

• on the prowl for ~ = を求めて目を配る
• 巡回する ~ o motomete me o kubaru/
junkai suru • immense = 非常に大きな
• 幅広い hijo ni oki na/haba hiroi • velodrome
= 競輪場 keirinjō • intervene = 間に入る
• 介入する aidu ni hairsu/kainyu suru

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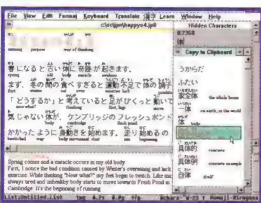
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winners—is clearly aimed at young women. So are many of the JKA's television commercials—like the one in which a young actress talks to her hairdresser about how much she enjoys the bike races and convinces him to go with her the following weekend.

Thus it is increasingly young women who fill the stands at velodromes, although they are not necessarily there to gamble. Suzuki Ayako, a 20-year-old part-time worker who readily confesses that she is more interested in watching the riders than in the outcome of a race, can't understand the appeal of off-track betting. "Those places are full of nasty old men," she says. "The track has more atmosphere and is fun to go to with friends."

All of the 4,500 currently registered racers are men, which might explain some of the interest young women have in watching the sport. During the first decade of *keirin* events, there were also women's races, but the JKA spokesperson explains, "They were stopped because of lack of interest and speed, owing to the women's physical disadvantages compared to men." The JKA has also sponsored an invitational International Keirin since 1981 to pit the best foreign riders against their Japanese counterparts, since only Japanese are allowed to register as official *keirin* riders. Despite this decided lack of internationalism, the sport has produced one international hero—Nakano Kōichi, who won the first of his 10 straight world championships in 1977.

MAKING WAVES

Whereas bicycle races start out slow and gather momentum only in the last 1,000-meter lap, motorboat races get off to a flying start and maintain full speed throughout the race. The thrill of this sport, not to mention the enthusiasm of its fans, is unrivaled among the Three K's.



The total purse for a JRA race equals between ¥19 and ¥28 million (\$190,000–\$280,000).

In 1951 the government approved the Motorboat Racing Act, and the next year the first boat races were held in Ōmura, Nagasaki prefecture, and Ōtsu, Shiga Prefecture, under the auspices of the Ministry of Transport. There are now 24 boat-racing arenas and seven off-circuit betting facilities, spread from just north of Tokyo down through Kansai and Kyushu, where the sport is especially popular.

Like the bicycle races, the majority of the betting on motorboat races is done on site. Over 30 million of the nearly 50 million people who bet ¥1.8 trillion (\$18 billion) plus on *kyōtei* in 1994 did so at the arena. *Kyōtei* fans are also big spenders, with the average bettor putting down ¥37,400 (\$374) per day. The local governments that organize the races receive over 20 percent of the total turnover, while 3.3 percent is funneled into the Nippon Foundation (formerly the Sasakawa Foundation), which makes grants and loans to public service agencies and shipbuilding and

• a flying start = フルスビードのスタート *furu supīdo no sūtōto* • under the auspices of ~ = ~の主催で/~の後援で ~ *no shusai de/~ no kōen de*

maritime safety organizations.

The *kyōtei* powers-that-be are making a concerted effort to attract—you guessed it—females and young people. Each of the 24 arenas has a Ladies Salon that allows only women, as well as designated couples' seating areas, both designed for this purpose. Despite these efforts, the association is having some trouble gaining new recruits—men as well as women—apparently because of the difficulty of its betting system. "I've tried the horse races and I can get that, but *kyōtei* is just too hard for me to understand," says Mori Hiroshi, a 26-year-old office worker and weekend gambler.

The problem seems to be that the boat races require knowledge not just of the racer's weight and record but also of the past performance of the particular motor and of the boat drawn for the race. All of this information is crammed onto the racing cards that are distributed before the races. Hoping to clarify the

system, the Federation of Prefectural Associations of Motorboat Racing has published an illustrated, user-friendly guide to motorboat races, including helpful hints on understanding and predicting the outcome of a race—for example, "on rainy days, boats running the inner course have the advantage," and, "when the water is rough, choose heavy-set racers."

What truly sets *kyōtei* apart from horse and bicycle racing, however, is its nondiscriminatory policy toward racers. No slurs about women's physical disadvantages here: women are allowed to enter all races, and in fact account for about 10 percent of the nearly 1,600 registered racers. You can easily find them on the race cards—a heart sign is placed in front of their kanji.

Foreigners are also welcome, which is not exactly the case with the other two K's (although, to be fair, the JRA initiated a program of licensing foreign jockeys last January, and so far five

have been granted short-term privileges; foreign-born horses, meanwhile, are only allowed to enter races in Japan if they have never raced before—with the exception of a handful of invitational races like the prestigious Japan Cup—and are then restricted to running in fewer than half the races). Although all foreigners are allowed to race boats, currently the only non-Japanese registered are of Korean descent, and they have opted to use Japanese names.

ON THE FRINGE

In addition to the Three K's, motorcycle racing has also been legalized, but the sport is still in its infancy and has quite a limited appeal. Experts say the next growth area for legalized gambling will be sports, namely J-League soccer. A group of lawmakers has already introduced a bill in the Diet to approve betting on soccer matches, with proceeds earmarked to support sports education.

(continued on page 70)

• maritime = 海の / 海上の *umi no/kaizō no* • nondiscriminatory = 差別をしない *sabetsu o shinai* • slur = そしり / 中傷 *soshiri/chūshō*

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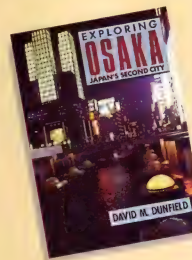
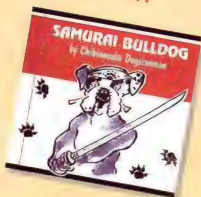
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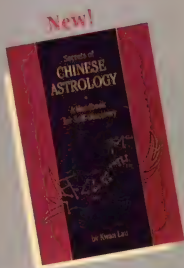
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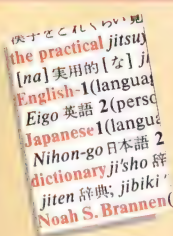


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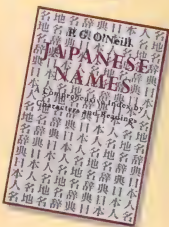


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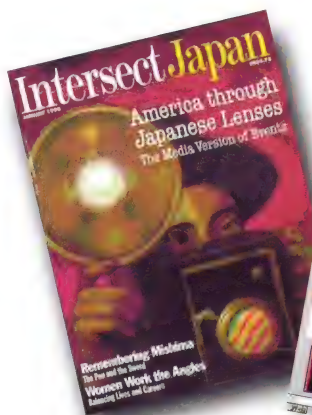
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Politeness Levels

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Codes used in MANGAJIN

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.

Learning Japanese from manga is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you “slack” as a

beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations:

To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Pronunciation Guide

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana “alphabet.” They are pronounced:

- a like the a in father, or ha ha!
- i like the i in macaroni
- u like the u in zulu
- e like the e in get, or extra
- o like the o in solo

The length of time that a vowel sound is held or sustained makes it “long” or “short” in

Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo*, *okāsan*), or by repeating the vowel (*iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (“collar”).

Doubled consonants are pronounced by

pausing just slightly after the sound is formed, and then almost “spitting out” the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na*, *ni*, *nu*, *ne*, *no*), *n* is like a syllable in itself, and as such it receives a full “beat.” When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for “no smoking,” *kin'en* (actually four syllables: *ki-n-e-n*) and the word for “anniversary,” *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases they are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

Punctuation Notes

Most manga artists are very creative with punctuation, and many omit punctuation at the ends of lines, or choose to use no punctuation at all. We sometimes alter the punctuation used by the artist or add punctuation as an aid to comprehension.

In our 4-line format in which the Japanese text (kanji and kana) is reproduced in the notes, we may add standard English punctua-

tion to the first (Japanese) line, if it clarifies the structure of the sentence. For example, if a complete thought is followed by . . . , we usually replace the . . . with a period.

In the second line of our 4-line format (*rōmaji*), we generally follow standard English punctuation. In written Japanese, a small *tsu* (っ or っ) is sometimes placed at the end of a word to show that it is cut off sharply. We

usually indicate this with an exclamation mark in English.

In the third line (word-for-word literal translation), we generally use no punctuation, except periods for internal abbreviations and (?) to indicate the function of the “question marker” か.

The punctuation used in our final translations is actually an integral part of the translation. We may add an exclamation mark, question mark, or other punctuation to express the content and feel of the original Japanese.



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男はつらいよ

Otoko wa Tsurai Yo

It's Tough Being a Man

Quite a few of the manga series featured in past issues of *Mangajin* have been turned into movies or TV shows. The opposite is true for *Otoko wa Tsurai Yo*: it's a movie turned into a manga.

Popularly referred to by the name of its main character, Tora-san, the story began as a television series in the late 1960s. It lasted only one season (at the end of which our hero was killed off), but popular demand led to a movie directed by Yamada Yōji, who also did the TV show. Released in 1969, *Otoko wa Tsurai Yo* was a hit, leading to a sequel only three months later, and another two months after that, and then another, and another. To date, 48 "Tora-san" movies have been released, with more on the way—earning the series a place in the *Guinness Book of World Records*.

Familiarity is the key to the success of

the Tora-san series. The same actors have been playing Tora-san and his family since the first film was released in 1968. Tora-san always wears the same plaid jacket (out of style even in the late '60s), the same knit sash around his waist, the same felt hat and sandals. The stories, too, are basically the same: itinerant peddler Tora-san returns to his home in Tokyo, gets in trouble, and hits the road again. That's where the adventure begins: while traveling, he invariably encounters someone in need of help—a little boy searching for his father, a woman who feels neglected by her hard-working husband, a stubborn old man secretly in love with a bar hostess. Ninety minutes later, everyone's problems are solved, but not without a price—poor Tora-san's heart is always broken by the female guest star. And so his lonely journey continues.

The Tora-san movies are still written



Atsumi Kiyoshi as Tora-san

and directed by Yamada, who also found critical success outside the Tora-san genre with 1970's *Kazoku* (English title: *Where Spring Comes Late*), and 1977's *Shiawase no Kiroi Hankachi* (*The Yellow Handkerchief of Happiness*). He wrote the part of Tora-san especially for actor Atsumi Kiyoshi, a former vaudeville comedian.

The manga series began a few years ago, retelling stories from the movies in comic-book form. It combines the talents of director Yamada with those of the manga team of Hayashi & Takai (of *Yamaguchi Roppetta* fame).

Cast of Characters



Kuruma Torajirō is an unmarried, middle-aged man who travels from town to town peddling books and other items at festivals. Tora-san is lovable but lazy, and his family anxiously wishes that he would settle down. "Home" is with his aunt and uncle in the Shibamata section of Tokyo.



Oi-chan, Tora-san's uncle, and **Oba-chan**, his aunt, together own Kurumaya, a shop selling the Japanese-style confection called *dango*. Since Tora-san's parents are dead, they serve as his surrogate parents.

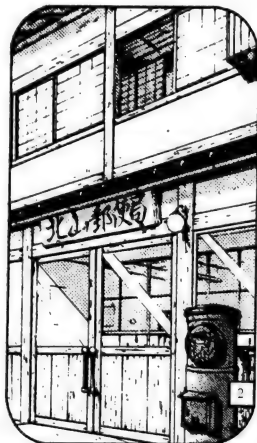


Shachō-san runs the Asahi Print Shop and is a friend of the family. In this episode he has taken on the task of finding a willing marriage partner for the wayward Tora-san.



Sakura, his half-sister, is a sweet-tempered woman who worries incessantly about her brother. **Hiroshi**, her mild-mannered husband, works for the Asahi Print Shop.





Shachō-san returns from meeting with the family of a prospective wife for Tora-san . . .

- 1 **Shachō:** *それが さあ、ひでえ め に あって さ。*
(in present) *Sore ga sā, hidē me ni atte sa.*
that (subj.) (colloq.) terrible experience with me/encountered-and (colloq.)
“Unfortunately, I had a terrible experience.”
“Well, as a matter of fact, it was just awful.” (PL2)

- *sore ga* can be used idiomatically to preface bad news when responding to a question, like “unfortunately/I hate to say this, but/the sad truth is,” etc. Shachō is responding to Oi-chan’s question, “How did it go?”
- *sa* (or *sā*) is a particle used colloquially as a kind of verbal pause to draw the listener’s attention.
- *hidē* is a dialect/slang version of *hidoi* (“terrible/horrible”).
- *~ me ni atte* is the *-te* form of the expression *~ me ni au*, which means “have a ~ experience” (usually a bad one). The *-te* form here implies his sentence isn’t finished. From here, he proceeds to describe what occurred in a flashback format, as represented by the panels with rounded corners.

- 2 **Sign:** 北山 郵便局
(flashback) *Kitayama Yūbin-kyoku*
(place name) post office
Kitayama Post Office

- *yūbin* = “mail,” and *-kyoku* is a suffix that means “bureau/agency/office”; *yūbin-kyoku* = “post office.”

- 3 **Shachō:** 今日 は 娘さん の 縁談 で 寄てみた んだ けど ね。
Kyō wa musume-san no endan de yotte mita nda kedo ne.
today as for daughter-(hon.) off for marriage talks (purpose) tried stopping by (explan.) but (colloq.)
“I stopped by today to discuss a marriage prospect for your daughter.” (PL2)

- Father:** おお、それ は それ は。
O, sore wa sore wa.
(interj.) that as for that as for
“Ahh, indeed, indeed.” (PL2)

- *musume* = “daughter”; *-san* is added when speaking of another person’s daughter.
- *endan* refers to “marriage talks” aimed at introducing prospective partners and their families to one another and establishing a match. *De* marks *endan* as the purpose of *yotte mita* (the *-te* form of *yoru*, “stop by,” and the past form of *miru*, “see,” which after a *-te* form implies doing the action to see what might come of it).
- the doubled-up *sore wa sore wa* is used to emphasize expressions of delight/satisfaction/gratitude or of consolation/pity; by itself it can serve as a shorthand for such expressions.

- 4 **Shachō:** はなから 寅さん の 名前 出しちゃ ますい と思った から / 伏てた の よ。
(present) *Hanakkara Tora-san no namae dashicha mazui to omotta kara / fuseteta no yo.*
from start (name-hon.)’s name if put out/state is unwise (quote) thought because/so was concealing (explan.) (emph.)
“Because I thought it would be unwise to reveal Tora-san’s name from the start, I kept it hidden.”
“I didn’t think it was a good idea to mention Tora-san’s name right off the bat, so I kept that to myself.” (PL2)

- *hanakkara* is a colloquial *hana kara* (“from the beginning/at the outset”).
- *dashicha* is a contraction of *dashite wa*, a conditional “if” form of *dasu* (“put/bring out into the open”) + “reveal/mention”. *O* to mark *namae* (“name”) as the object has been omitted.
- *mazui* = “unwise/inexpedient/disadvantageous,” so *dashicha mazui* = “is/would be unwise if [I] revealed.”
- *omotta* is the plain/abrupt past form of *omou* (“think”).
- *fuseteta* is a contraction of *fusete ita*, past form of *fusete iru*, from *fuseru* (“conceal/hide/keep secret”).

- 5 **Oi-chan:** うん、うん、社長 にしちゃ 上出来 だ。
Un, un, shachō ni shicha jōdeki da.
uh-huh uh-huh co. pres./you for clever/well done is
“Uh-huh, uh-huh. For you, that’s pretty good.” (PL2)

- *shachō* (lit., “company president”) here is like “you.” It’s also used as the character’s name.
- *ni shicha* is a contraction of *ni shite wa*, which means “for ~/considering it is ~” → *ni shite wa jōdeki da* implies the handling (or result) is/was better than what would normally be expected of that person. Shachō is known for a certain lack of tact.

- 6 **Shachō:** あっちは すっかり 乗り気 で さあ。
Atchi wa sukkari noriki de sā.
other side as for completely eager/receptive is/was (colloq.)
“They sounded quite eager, you know, and . . .” (PL2)

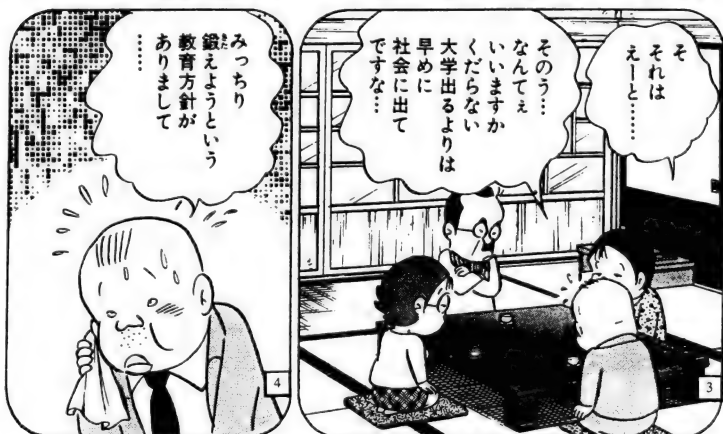
- Shachō:** 年 は ちょいとばかり いって んだ けど ね。
(flashback) *Toshi wa choito bakashi itte nda kedo ne.*
age as for just a little has gone (explan.) but (colloq.)
“He’s a touch on the older side, but . . .” (PL2)

- Mother:** どんな 仕事 を なすってる んですか?
Donna shigoto o nasutteru n desu ka?
what kind of work (obj.) is doing (explan.-?)
“What line of work is he in?” (PL4)

- *atchi* is a colloquial *achira* (“that side/the other side”), here referring to the family Shachō visited to propose marriage talks.
- *noriki* is a noun for being “eager about/favorably disposed toward” an action.
- *choito bakashi* is an alternate form of *chotto bakari* (lit., “approximately a little”) → “just a little”).
- *itte n* is a contraction of *itte iru* (“has gone/advanced,” from *iku*, “go”) plus the explanatory *no*.
- *nasutteru* is equivalent to *nasatte iru* (“is doing”), from the PL4 honorific verb *nasaru* (“do”).



- 1 **Oi-chan:** なん て 言った んだ よ?
(present) *Nan te itta n da yo?*
what (quote) said (explan.) (emph.)
“What did you say?” (PL2)
- 2 **Shachō:** セールス。
Sērusu.
“Sales.” (PL2)
- Hiroshi:** うまいつ。
Umai!
good/skillful/masterful
“Smoo-o-o-th!” (PL2)
- 3 **Father:** セールス と 申しますと どんな?
(flashback) *Sērusu to mōshimasu to donna?*
sales (quote) if/when say what kind
“When you say sales, what kind [do you mean]?”
“What sort of sales would that be?” (PL4)
- Shachō:** え、 えー と、 たしか... 本 なんか を 売ったり...
E- ē to, tashika... hon nanka o uttari...
(stammer) (pause) (quote) I believe books things like (obj.) does things like sell-and
“Uh, er, I believe... he sells books and such...” (PL2)
- *mōshimasu* is the polite form of the PL4 formal verb *mōsu* (“say”), and *to* after a non-past verb can make a conditional (“if/when”) meaning.
 - *ē* to is a pause/hesitation phrase, like “Uhh/well/let’s see.”
 - *tashika* means “sure/certain,” but when *tashika* is used as an adverb without the particle *ni* after it, it implies a more tentative “I think/if I’m not mistaken/I’m pretty sure.”
 - *nanka* is a colloquial *nado* (“things like”).
 - *uttari* is from *uru* (“sell”); The *-tari* form of a verb followed by *suru* (sometimes left implicit) makes an expression meaning “do a thing/things like ~.” It gives a feeling of redundancy here when used with *nanka*, but it’s essentially another part of Shachō’s effort to keep things vague and avoid having to reveal the true nature of Tora-san’s “sales” work.
- 4 **Daughter:** 出版 関係 かしら?
Shuppan kankei kashira?
publishing related is it perhaps?
“Would that mean he’s connected with the publishing business?” (PL2-4)
- ~ *kankei* means “~ related,” and when the blank is filled in with the name of a business or industry, it typically means “in [that business],” but since “related” is a vague term, it can also be used to refer to quite remote connections with that business. The daughter is presumably using it in the former sense, while Shachō chooses to take it in the latter.
 - *kashira* makes a question like “is it perhaps/I wonder if” → “might/would that mean ~?”; it is usually feminine.
- 5 **Shachō:** そ、 そう、 それっ。
So- sō, sore!
(stammer) that way that thing
“Y-yes, that’s it!” (PL2)
- 6 **Father:** 学歴 は?
Gakureki wa?
school background as for
“And his academic background?” (PL2-4)
- stating just a topic with the intonation of a question (~ *wa?*) asks very generally about the status/condition/nature/location, etc., of that topic.
- 7 **Shachō:** ブッ、 / 学歴!!
Bu!, / gakureki?!
(startled FX) school background
“Urp! Academic background?!” (PL2)
- *bu!* represents the sound his lips make as he nearly chokes in panic.
- 8 **Shachō:** え〜 と、 たしか 柴又 の 小学校 を 卒業しまして...
Ē to, tashika Shibamata no shōgakkō o sotsugyō shimashite...
(pause) (quote) I believe (place name) of grade school (obj.) graduated-and
“Uhh, if I’m not mistaken, he graduated from the grade school in Shibamata, and...” (PL3)
- *sotsugyō* is a noun for “graduation,” and *sotsugyō suru* is its verb form, “graduate”: *sotsugyō shimashite* is the PL3 *-te* form of the verb, with the *-te* form here acting essentially like the conjunction “and.”



1 **Shachō:** それから 葛飾 商業 を... / ま、こっちの方 は 少し早めに 卒業しまして...
sorekara Katsushika Shōgyō o... / ma, kocchi no hō wa sukoshi haya-me ni sotsugyō shimashite...
 and then (place name) commerce (obj.) (interj.) this side as for a little early graduated/finished-and
"then he attended Katsushika Commercial. In this case, he finished a little early, and ..." (PL3)

Mother: 大学 は どちら に?
Daigaku wa dochira ni?
 college/university as for where/which to
"Where did he go to college?" (PL3)

- *shōgyō* literally means "commerce," but here it's short for the name of a commercial secondary school.
- *ma* is a gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see." It's often used to try to soften the impact when you have to say something awkward or negative—here, the reference to an early "graduation."
- *kotchi* is a colloquial *kochira* ("this side/one"), and *hō* means "direction/side," so *kotchi no hō* as a combination means "this side/one"—referring to the commercial school.
- *haya* is the stem of *hayai* ("quick/fast/early"), and *-me* is a suffix added mostly to adjectives to mean "a bit on the ~ side/somewhat ~," so *haya-me (ni)* = "on the early/quick side."
- *sotsugyō suru* is generally used to mean "graduate from a course of study," but its most basic meaning is "complete an endeavor." In this case, Shachō is using the word as a euphemism for "dropping out"—hoping his listeners will assume the more usual meaning.
- *dochira* is literally "which direction/side?" but this is often a polite way of asking "which one/which place?"

2 **Shachō:** 大学!!
 (thinking) *Daigaku?!*
College?! (PL2)

3 **Shachō:** そ、 それ は、 えーと... / そのう... なん て いいます か、
So- sore wa, ē to... / sonō... nan tē itimasu ka,
 (stammer) that as for (pause) that is what (quote) say (?)
"A-as for that, er... that is... how shall I put it..." (PL3)
 くだらない 大学 出る より は 早めに 社会 に 出て です な...
kudaranai daigaku deru yori wa haya-me ni shakai ni dete desu na...
 stupid/useless/third rate university graduate from more than as for on early side society into going out is (colloq.)
"Rather than attend some stupid college, to go out into society on the early side, you see, and ..."
"[see next panel]" (PL3)

- *sono* and *sonō* (especially the latter) can be used as pause/hesitation words, like "Uhh/well/let's see."
- *tē* is a colloquial equivalent of quotative *to*, and *itimasu* is the PL3 form of *iu* ("say"); *nan to iu ka* is an expression for "what should I say/how should I put it." This entire first line is essentially a string of pause/hesitation expressions that fill space while he tries to figure out what to say.
- *yori* is attached to the lesser or inferior item in a comparison.
- *dete* is the *-te* form of *deru* ("come out/go out/exit"); *daigaku (o) deru* means "graduate from college" (though it's often used where we'd more likely say "go to/attend/get through college" in English), and *shakai ni deru* is an expression for becoming a working member of society.
- using *desu ne* or *desu na* directly after a *-te* form can be merely a kind of verbal pause or it can be explanatory, something like the English "you see." The sentence continues to the next panel.

4 **Shachō:** みっちり 鍛えよう という 教育 方針 が ありまして...
mittchiri kitaeyō to iu kyōiku hōshin ga arimashite...
 assiduously/wholeheartedly shall train/harden/policy (quote) say education policy/principle (subj.) has/had-and
"assiduously train himself there was the philosophy of education he had."
"He had this educational philosophy, you see, that instead of attending some useless college, he should get out into the real world where he could apply himself wholeheartedly to building his strengths."
 (PL3)

- *kitaeyō* is the volitional ("let's/I shall") form of *kitaeru* ("train/discipline/harden/temper").
- *arimashite* is the PL3 *-te* form of *aru* ("exists/has"). The *-te* form is being used here to indicate the reason for the implied conclusion: that the prospective groom he speaks of did not go to college.

5 **Father:** ま... / 大学 を 出る ばかり が 能 じゃありません から な。
Ma, / daigaku o deru bakari ga nō ja arimasen kara na.
 (interj.) university (subj.) graduate/attend only/alone (subj.) talent/ability is not because/so (colloq.)
"Well, getting through college alone is not [an indication of] ability."
"Well, going to college isn't the only measure of one's abilities, so..." (PL3)

- *bakari* after a verb means "[that action] alone."
- *ja arimasen* is the PL3 form of *ja nai/de wa nai* ("is not").
- he adds *kara* ("because/so") to give the feeling of "so such a philosophy is a reasonable one."

6 **Shachō:** ハイッ!
Hai!
 yes
"Exactly!" (PL3)



- 1 **Shachō:** 東大 出ても どうしようもない の も います から なあ、 / ははははつ。
Tōdai dete mo dō shiyō mo nai no mo imasu kara nā, / ha ha ha ha!
 Tokyo University even if graduate hopeless ones also/even exist because/so (colloq.) (laugh)
 "Because there are ones who are hopeless even after graduating from Tokyo University. Ha ha ha ha."
"After all, even graduates of Tokyo University are sometimes hopeless losers. Ha ha ha ha!" (PL3)
 • *dete mo* is the "even if/when" form of *deru* ("come out/go out" or "graduate").
 • *dō shiyō mo nai* literally means "there is no way to do anything [about it/them]," an expression for "hopeless [person/thing/situation]."
 • *no* is like the pronoun "one/ones."
 • *imasu* is the PL3 form of *iru* ("exist/be" for people and other animate beings).
 • Tokyo University is considered to be the top school in Japan.
- 2 **Daughter:** あのう、 / 趣味 は?
Anō, / shumi wa?
 uhh/excuse me hobbies/interests as for
"Umm, excuse me, but what are his hobbies?" (PL2-3)
 • *ano* is a hesitation word similar to "uhh/um," but it usually feels quite a bit more polite. It's often used to get someone's attention, essentially like "Excuse me."
 • *shumi* has a somewhat broader meaning than the English "hobby," referring to more general interests and tastes in addition to the specific kinds of activities we think of as hobbies.
- 3 **Shachō:** 趣味!!
Shumi?!
"Hobbies?!" (PL2)
- 4 **Shachō:** 趣味 は... / えーと...
Shumi wa... / ē to...
 hobbies as for uhh/let's see
"His hobbies are... let's see..." (PL2)
- 5 **Mother:** 無趣味 とか...
Mushumi to ka?
 without hobbies [is] something like
"Could it be he's hobbyless?"
"Could it be he has none?" (PL2-3)
 • *mu-* is a prefix that means "without/~less."
 • *to ka* (often *da to ka* after a noun) is used when stating one or more of several possibilities, usually implying there are still other possibilities besides those stated.
- 6 **Shachō:** いえ、趣味 は たしか... / あ、 そう だ! 旅行 です。旅行っ!
ie, shumi wa, tashika... / A, sō da! Ryokō desu. Ryokō!
 no hobby as for I believe (interj.) that way is traveling is traveling
"No, his hobby is, if I'm not mistaken... / Oh, I know! It's traveling. Traveling!" (PL3)
 • *ie* is a variation of *ie* ("no").
 • *sō da* is literally "it is so that way," but it's used idiomatically like "Oh, I know!/Oh, that's right!/Oh, yeah!" when you have a sudden thought, or when you recall something you've been trying to remember.
 • *ryokō* can refer specifically to "a journey/trip," or to "traveling" in general.
- 7 **Daughter:** あたし も 旅行 大好き。
Atashi mo ryokō daisuki.
 I also traveling like a lot/love
"I love traveling, too." (PL2)
 • *atashi* is a variation of *watashi* ("I/me"), used mostly by female speakers.
 • *dai-* is a prefix that means "large/large-scale," and *suki* means "like" (it's actually a noun that means "liking," but it's often equivalent to the English verb "like") → "like very much/love."
- 8 **Shachō:** ほう、 / 趣味 が 合います なあ。
Hō, / shumi ga aimasu nā.
 (interj.) hobby/interests (subj.) match(es) (colloq.)
"Well, well, your interests match then." (PL3)
 • *hō* is an interjection showing interest or mild surprise, like "Really?/Well, well/Hmm."
 • *aimasu* is the PL3 form of *au* ("match").



1

Shachō: なにしろ 年がら年中 旅行してまして。

Nanishiro nengara-nenjū ryokō shitemashite.
(conj.) year in year out is traveling/travels

“I mean, year in and year out, he’s always traveling.” (PL3)

Mother: お暮らし が 豊か でいらっしゃる んです ね。
O-kurashi ga yutaka de irassharu n desu ne.
(hon.)-living (subj.) abundant/affluent is (explan.) (colloq.)

“He must be very well off.” (PL4)

- *nanishiro* is a conjunction that can take on a variety of meanings depending on its context: “at any rate/I mean/you know/after all.”
- *nengara-nenjū* is an expression for “year in, year out/all year long/always.”
- *ryokō shitemashite* is a contraction of *ryokō shite imashite*, the PL3 -te form of *ryokō shite iru*, from *ryokō suru* (“travel”). Here the -te form is being used merely to soften the end of the sentence.
- *de irassharu* is a PL4 honorific equivalent of *desu* (“is/are”). In this case it’s filling in for another equivalent of *desu*—the *na* in the explanatory pattern *na n(o) desu*, which is used after nouns. That is, ~ *de irassharu n desu* is a PL4 equivalent of ~ *na n desu*. The explanatory form here gives the feeling of “that must mean that ~” → “He must be ~.”

2

Mother: でも、なんですか、その お年 まで お一人 って こと は、
Demo, nan desu ka, sono o-toshi made o-hitori tte koto wa,
but what is it? that (hon.)-age until (hon.)-alone (quote) thing/situation as for

“But, what is it—as for the fact that he has remained alone until that age...”

どこか お身体 でも お悪い とか?

doko ka o-karada demo o-warui to ka?
somewhere (hon.)-body/health or something (hon.)-bad something like

“does it mean something like some part of his body is bad or something?”

“But why would it be, then, that he’s still unmarried at his age? Could it be he has a health problem of some kind?” (PL4-implicit)

- *hitori*, the counter for “one person,” is also used to mean “unaccompanied/single/alone.”
- *tte* is a colloquial equivalent of *to iu* here; ~ *to iu koto* as the topic (*wa* is the topic marker) often sets up a sentence like “the fact that ~ means that ~.” Here it’s a question, so it becomes “does the fact that ~ mean that ~?”
- *karada ga warui* (literally, “body is bad”) is an expression for “be in poor health.” Adding *doko ka* (“somewhere”) changes it to mean “some part of the body is in poor health” → “have a health problem of some kind.”
- We see a sudden profusion of the honorific prefix *o-* here. It may be coincidence, because the prefix would not have been appropriate for most of what Mother has said before this, but it’s quite possible she has suddenly raised her level of politeness because she now thinks the prospective groom is wealthy.

3

Shachō: 身体 ですか? / とんでもない。それだけ は 自慢 じゃないけど、頑丈 そのもの でして。
Karada desu ka? / Tondemonai. Sore dake wa, jiman ja nai kedo, ganjō sono mono deshite.
body/health is it? not at all that much as for boast is not but sturdiness the very thing is-and

“His health? / Not at all. As for that much, not to boast, but he’s the very model of sturdiness.”

“A health problem? / Not at all. I don’t want to sound boastful, but this much I can assure you—he’s the very picture of health.” (PL3)

Father: ところで 朝日 印刷さん。
Tokoro-de Asahi Insatsu-san.
by the way/incidentally (name) printing-(hon.)

“By the way, Mr. Katsura.” (PL3)

- *tondemonai* expresses a strong denial or objection—here denial of her speculation about a health problem.
- since *dake* means “only/alone,” *sore dake* looks like “only that/that alone,” but its idiomatic meaning is often “that much.”
- *jiman ja nai kedo* (or *ga*) is like “I don’t mean to boast/prag, but...”—and like the English expression, it is invariably followed by a boastful statement. In some contexts it can be translated as “if I do say so myself.”
- *sono mono* (“that thing”) immediately after a noun means “[the thing] itself/the very [thing].”
- *Asahi Insatsu* (“Asahi Printing”) is the name of the small company Shachō owns and operates, while *Katsura* is his actual surname. It’s not uncommon to address the owner or another representative of a company by the company name plus *-san*.

4

Shachō: ハイッ。
Hai!
“Yes?” (PL3)

5

Father: お名前 を まだ / 伺ってませんでした が。
O-namae o mada / ukagattamashi deshita ga.
(hon.)-name (obj.) [not] yet haven’t heard/been told but

“We have not yet been told his name.”

“You haven’t mentioned his name yet.” (PL4)

- *mada* followed by a negative means “not yet.”
- *ukagattamashi deshita* is a contraction of *ukagatte imasen deshita*, a negative past form of *ukagatte iru* (“have heard/been told”), from the PL4 humble verb *ukagau* (“hear/be told”).

(continued on next page)



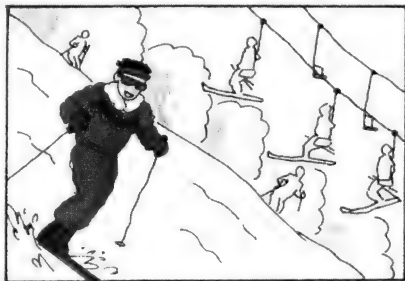
- [6] **Shachō:** な、 名前 ですか!!
Na- *namae desu ka?*
(stammer) name is it?
“**H-his name?**” (PL3)
- Mother:** ある ん でしょ?
Aru *n desho?*
exists/has (explan.) right?
“**He has one, doesn't he?**” (PL3)
- Father:** バカ、 決まってる じゃないか。
Baka, *kimatteru ja nai ka.*
idiot/fool is matter of course is it not
“**Idiot! Of course he does.**” (PL2)
- [1] **Shachō:** 一応... / 車 寅次郎 という...
Ichō... / Kuruma Torajirō to iu...
as it happens (surname) (given name) named
“**As it happens... his name is Kuruma Torajirō.**” (PL3 implied)
- [2] **Father:** なにっ? / 寅次郎っ?
Nani! / Torajirō?
what (name)
“**What?! Torajirō?!**” (PL2)
- [3] **Father:** あの フーテン の 寅 か!!
Ano Fūten no Tora ka?!
that drifter/bum who is (name) (?)
“**That shiftless Tora?**”
“**You mean ‘Shiftless Tora?’**” (PL2)
- *ano* = “that”; *ano Fūten no Tora* here implies “the one everyone knows about.”
 - *fūten* refers to a “drifter/slacker/social drop-out.” Tora-san has been nicknamed Fūten no Tora (“Shiftless Tora”) due to his wandering lifestyle.
- [4] **Shachō:** あは、 よくご存知 で。
Aha, yoku go-zonji de.
(nervous laugh) well known is
“**Ha ha. So you know him...**” (PL3)
- *yoku* is the adverb form of *ii/yoi* (“good/fine/OK”), and *go-zonji de* is the *-te* form of *go-zonji da*, which is a PL4 honorific equivalent of *shitte iru* (“know”). *Yoku* as a modifier for a verb meaning “know” implies the speaker is impressed/surprised that the other person knows something.
- [5] **Daughter:** ワーッ!
Wā!
(bursting into tears)
- [6] **Father:** バカ にするなっ!
Baka ni suru nā!
idiot/fool don't make
“**Don't make fools of us!**”
“**Do you take us for fools?!**” (PL1)
- FX:** ダッ
Da!
(effect of taking off at a run)
- [7] **Shachō:** ともかく さ、 柴又 で 捜す の は もう 無理 だよ。
(in present) *Tomokaku sa, Shibamata de sagasu no wa mō muri da yo.*
at any rate (colloq.) (place) at/in search (nom.) as for already/now impossible is (emph.)
“**At any rate, as for looking in Shibamata, it's no longer possible.**”
“**At any rate, there's no point continuing the search in Shibamata.**” (PL2)
- Oi-chan:** かも な...
Kamo na.
maybe (colloq.)
“**You may be right.**” (PL2)
- *no* is a nominalizer that makes the complete thought/sentence *Shibamata de sagasu* (“[we] look in Shibamata”) function as a single noun, and *wa* marks that noun as the topic of the sentence: “as for looking in Shibamata.”
 - *mō* (“now/already”) followed by a negative often means “no longer ~”; here the negative is in the word *muri* (“impossible”), so *mō muri* = “no longer possible.”
 - *kamo* is short for *kamo shirenai* (“might be/may possibly be”).

To be continued . . .

Crayon Shin-chan

クレヨンしんちゃん

by 臼井儀人 / Usui Yoshito



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- 1 Narration:** 生まれて 初めて スキー場 に来た
Umarete hajimete sukii-jō ni kita
 be born-and for first time skiing area/slope to came
 しんのすけ
Shinnosuke
 (name)
 Shinnosuke, who has come to a ski resort
 for the first time since being born
Shinnosuke is going skiing for the first time.

Sound FX: ポポポ
Bo bo bo
 (dull, rhythmic sound of snow chains)

- *umarete* is the *-te* form of *umareru* ("be born").
- *hajimete* after the *-te* form of another verb often means "for the first time since [doing the action]."
- *sukii* is the katakana rendering of the English "ski" (in Japanese it also means "skiing") and the suffix *-jō* means "place off/for [an event/activity]."
- *kita* is the plain/abrupt past form of *kuru* ("come").
- *umarete hajimete sukii-jō ni kita* is a complete thought/sentence ("[he] came to a ski area for the first time since being born") modifying *Shinnosuke*, so the Japanese is not a complete sentence, only a noun with a long modifier.

- 2 Shin-chan:** わーい、わーい、ゆき ゆき!
Wāi, wāi, yuki yuki!
 (exclam.) (exclam.) snow snow
"Yippee! Yippee! It's snow! It's snow!"
 (PL2)

- 3 Mother:** 久しぶり の スキー だ わ。
Hisashiburi no sukii da wa.
 for first time in long time that is skiing is (fem.)
 "This is our first skiing in a long time."
"We haven't been skiing in so long." (PL2)

Mother: 日帰り だ けど、うれしー!
Higaeri da kedo, ureshii!
 day trip is but am happy/excited
"It's only a day trip, but I'm so excited!"
 (PL2)

Father: 子供 できて から は
Kodomo dekite kara wa
 child made/had since as for
 全然 来てなかった もん なア。
zenzen kitenakatta mon nā.
 [not] at all hadn't come because (colloq.)
 "Because we hadn't come at all since we had a child."
"Yeah, we haven't been skiing at all since Shin-chan came along." (PL2)

- *hisashiburi* is a noun referring to an occasion/event that is taking place for the first time in a long time. *No* makes it a modifier for *sukii* ("skiing").
- *higaeri*, literally "[same] day returning," is a noun used to refer to "day trips" of all kinds.

- *dekite* is the *-te* form of *dekiru* ("be made/completed"), but the expression *kodomo ga dekiru* means "give birth to/have a child." The *ga* is often omitted in colloquial speech.
- *kara* after the *-te* form of a verb means "since/after/from [the time when the action occurred]."
- *zenzen* is usually followed by a negative for the meaning "[not] at all/completely [not]."
- *kitenakatta* is a contraction of *kite inakatta*, past of *kite irai*, which is the negative of *kite iru* ("have come," from *kuru*, "come").
- *mon* is a contraction of *mono*, which here is an explanatory form implying "because." He's essentially echoing her excitement by stating why it's exciting.

- 4 Sound FX:** はぐ はぐ
Hagu hagu
 (effect of chewing)

Father: こいつ、雪 食ってら。
Koitsu, yuki kuttera.
 this guy snow is eating
"The little squirt's eating snow!" (PL2)

Mother: 犬 みたいな 事 しないで ちょうだい。
Inu mitai na koto shinaide chōdai.
 dog like thing not do (request)
 "Please don't do a thing like a dog."
"Stop acting like a dog." (PL2)

- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow"), a very casual (sometimes even rough) way of referring to another person.
- *kuttera* is a slang contraction of *kutte iru* ("is eating," from *kuu*, an informal word for "eat" plus *wa* (colloquial emphasis). Though *wa* with a slightly rising intonation is feminine, it can also be used with a low intonation by men, and the contraction based on it is heard most often from men.
- *o*, to mark *yuki* ("snow") as the direct object of *kuu*, has been omitted.
- *X mitai na Y* = "Y that is like X" → *inu mitai na koto* = "thing/action that is like a dog."
- *shinaide* is a negative *-te* form of *suru* ("do"). *O*, to mark *koto* as the direct object of this verb, has been omitted.
- *chōdai* is a less formal equivalent of *kudasai*, "please give me/let me have"; after the *-te* form of a verb, both *chōdai* and *kudasai* mean "please [do the action]"; after a negative *-te* form it becomes "please don't [do the action]."

- 5 Mother:** ハシ 使っても ダメー!!
Hashi tsukatte mo damē!
 chopsticks even if use no good/won't do
 "It's not acceptable even if you use chopsticks!"
"Not with chopsticks either!" (PL2)

- *tsukatte mo* is a conditional "even if" form of *tsukau* ("use"). *O*, to mark *hashi* ("chopsticks") as the direct object of this verb, has been omitted.



- [1] **Shin-chan:** 歩けない。うごけない。
Arukenai- Ugokeinai.
 can't walk can't move
"I can't walk! I can't move!" (PL2)

ぬぎたい よ。 *Nugitai yō.*
 want to take off (emph.)
"I want to take this off!" (PL2)

Father: しかたない だろ。がまん しろ よ。
Shikata nai daro. Gaman shiro yo.
 can't be helped probably forbearance do (emph.)
"That's too bad. You'll just have to grin and bear it." (PL2)

- *arukinai* is the negative of *arukeru* ("can walk"), from *aruku* ("walk").
- *ugokinai* is the negative of *ugokeru* ("can move"), from *ugoku* ("move").
- *nugitai* is the "want to" form of *nugu* ("take off [an item of clothing]").
- *shikata nai* (or *shikata ga nai*) = "it can't be helped/it's unavoidable."
- *daro* (or *darō*) makes a conjecture ("surely/probably ~"), but it can have more the feeling of "you (surely) know that ~," especially when the last vowel is short.
- *gaman* is a noun meaning "forbearance/fortitude," and *gaman shiro* is the abrupt command form of the verb *gaman suru*, "forbear/endure/show fortitude [in the face of adversity/discomfort]" → "grin and bear it."

- [2] **Girl 1:** 見て 見て、あの 子。
Mite mite, ano ko.
 look look that child
"Look! Look at that little boy!" (PL2)

Girl 2: かawaiiー!
Kawaii!
 cute
"He's so cu-u-ute!" (PL2)

Shin-chan: お。
O.
 (interj.)
"Ah." (PL2)

- *mite* is the *-te* form of *miru* ("look"); the *-te* form is being used as an informal request or gentle command.

- [3] **FX:** スタコラ スタコラ
Sutakora sutakora
 (effect of making a beeline for the girls)

Shin-chan: どこ から 来た の? タマネギ すき?
Doko kara kita no? Tamanegi suki?
 where from came (explan.) onions like
"Where're you from? Do you like onions?" (PL2)

オラ ジャがいも すき。
Ora, jagaimo suki.
 I/me potatoes like
"I like potatoes." (PL2)

Mother: ナンパするな!!
Nanpa suru na!
 don't hit on
"No flirting!" (PL2)

- *no* is often used to ask questions in informal speech.
- *ora* is a variation of *ore*, a rough/masculine word for "I/me." *Wa*, to mark *ora* as the topic, has been omitted.
- *sutakora* usually describes rushing away from a place without any hesitation or looking back, but here it's being applied to rushing toward the girls.
- *nanpa* literally means "soft faction/group," a slang term referring to guys who are interested in girls, as opposed to

kōha, "hard faction/group," which refers to the tough, macho type who pretend not to be interested in them. Adding *suru* makes it a verb meaning "show interest in girls" → "hit on/try to pick up." *Na* after the plain form of a verb can make a prohibition/negative command: "don't ~."

- [4] **Shin-chan:** さて、スキー、ガンバろー。
Sate, sukii, ganbarō.
 (interj.) skiing shall strive hard
"All right then, I think I'll throw myself into skiing."
"All right, let's hit the slopes!" (PL2)

Mother: ほめられる と すぐ これ だ。
Homerareru to sugu kore da.
 be praised if/when immediately this is
"When someone praises him, right away it's this."
"As soon as he gets a compliment, he starts trying to show off." (PL2)

Father: じゃ、 まず 基本 から いく か?
Ja, mazu kihon kara iku ka?
 in that case/then first basics from go (?)
"Well then, shall we first go from the basics?"
"Well, then, shall we start with the basics?" (PL2)

- *sate* is an interjection used when the speaker is about to begin something. Coming from a kid like Shin-chan, it sounds a little like he's trying to put on airs.
- *ganbarō* is the volitional ("let's/I shall/I think I'll") form of *ganbaru*, which means "strive hard/persistently/unflinchingly" at something.
- *homerareru* is the passive form of *homeru* ("praise/compliment"). *To* after the plain form of a verb can make a conditional "if/when" meaning.
- *mazu* = "first of all/to begin with."
- *~ kara iku* (lit., "go from") is an expression for "start with ~."
- the question indicated by *ka* is mostly rhetorical.

- [5] **Father:** カニさん のように
Kani-san no yō ni
 crab-(hon.) like

横に 歩いて 斜面 を 登る。
yoko ni aruite shamen o noboru.
 sideways walk-(manner) hill/slope (obj.) climb
"You climb the slope by walking sideways like a crab." (PL2)

Sound FX: ザッザッ
Za! za!
Crunch crunch (sound of ski edges crunching into snow).

- when adults speak to children, they often add *-san* to the names of animals.
- *~ no yō ni* after a noun means "like/in the manner of ~."
- *yoko* = "side," and *yoko ni* = "sideways."
- *aruite* is the *-te* form of *aruku* ("walk"); the *-te* form here indicates the manner of the action. *Yoko ni aruite noboru* = "climb by walking sideways."



- [1] **Shin-chan:** なんのカニ?
Nan no kani?
 what of crab
 “What kind of crab?” (PL2)
- Mother:** なんでも いい わ よ、そんなの。
Nan de mo ii wa yo, sonna no.
 anything is fine (fem.) (emph.) that kind of thing
 “Don’t be silly! Any kind is fine!” (PL2)

• *sonna no* (“that kind of thing”) has a belittling tone here, something like saying “a trifling question/issue/matter like that [isn’t worth worrying about]” → “Don’t be silly!” The syntax is inverted—normal order would have *sonna no* at the beginning.

- [2] **Shin-chan:** じゃ、毛ガニにする。
Ja, kegani ni suru.
 in that case/then hair crab will make it
 “In that case, I’ll make it a hair crab.”
 “In that case, I’ll be a hair crab.” (PL2)

• *kegani* (“hair crab” or “horse crab”) are found mainly in northern Japanese waters and on up into the Bering Sea. *-Gani* is from *kani*, the generic word for “crab”; in combinations, *k* changes to *g* for euphony.

• *~ ni suru* means “make it ~” in the sense of making a choice.

- [3] **Shin-chan:** やっぱり ずわいガニ が いい。
Yappari zuwaigani ga ii.
 after all snow crab (subj.) good/preferable
 “On second thought, make that a snow crab.” (PL2)

Mother: えーい、さっさと おやり!!
Ei, sassa to oyari!
 (interj.) quickly (hon.)-do
 “Whatever! Just do it!” (PL2)

• *zuwaigani* (“snow crab”) are found mainly in the Sea of Japan, ranging northward into the Bering Sea, but are especially associated with the Hokuriku region, the central part of the Sea of Japan side of Honshū.

• *~ ga ii* after a noun is a way of expressing a preference: “I prefer/I want ~.”

• *sassa to* = “immediately/without delay.”

• *o-yari* is the honorific prefix *o-* plus the stem of *yaru* (“do”), and it’s essentially short for the polite command *o-yarinasai*, which is mostly feminine. Though polite in form, it can be made quite abrupt by tone of voice—especially when mothers use it with their children.

- [4] **Father:** 板を八の字にして
Ita o hachi no ji ni shite
 boards/skis (obj.) hachi (=) character make it/them
 ゆっくり すべり出す。
yukkuri suberi-dasu.
 slowly/gently start sliding
 “Make the shape of the character *hachi* with your skis and gently start sliding.”
 “Make a snowplow with your skis and gently start sliding.” (PL2)

• *~ ni shite* is the *-te* form of *~ ni suru* (“make it ~”), here being used more literally to mean “make [the shape of] ~”; the *-te* form is being used to indicate manner.

• *suberi* is the stem of *suberu* (“slide”), and *dasu* after the stem of another verb often means “begin [doing the action].”

- [5] **Father:** どうだ、カンタン だろ?
Dō da? Kantan daro?
 what/how is easy right?
 “What do you think? Easy, right?” (PL2)

Sound FX: サーツ。
Sā!
Swoosh (effect of skier sliding smoothly by)

• *dō da* asks “What/how is it?”—often meaning “What do you think of that?/How does that grab you?”

• *daro* generally makes a conjecture, but here is being used idiomatically like a tag question: “right?”

- [6] **Father:** さあ、しんちゃん、できるかな?
Sā, Shin-chan, dekiru ka na?
 (interj.) (name-dim.) can do I wonder if
 “OK, Shin-chan, I wonder if you can do it?”
 “OK, Shin-chan, think you can do it?” (PL2)

Sound FX: ギラッ
Gira!
 (effect of Shin-chan’s eagle eye catching sight of the girl who just skied by)

Shin-chan: おでん 好き—?
Oden, suki—?
 oden like
 “Do you like oden?” (PL2)

Sound FX: サーツ
Sā!
Swoosh (sliding)

Mother: あっ、こら!
A!, kora!
 (interj.) (interj.)
 “Hey!” (PL2)

• *sā* is used like “well now/all right/come on” to urge the listener to action.

• *oden* is a hot dish made with large chunks of potato, white radish, peeled hard-boiled eggs, and a wide variety of tofu and fish-paste (*surimi*) products simmered in a soy broth. It’s especially popular in the winter.

• *kora!* is an interjection for scolding, used a great deal by parents and teachers to their children/students, like “Stop that!/Cut it out!” or just a plain “Hey!” to make the offender freeze in his tracks.

- [7] **Shin-chan:** とまんない よ!
Tomannai yō!
 not stop (emph.)
 “I can’t stop!” (PL2)

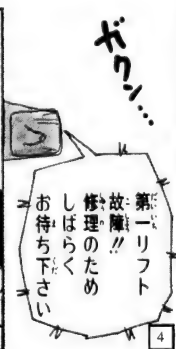
Mother: ころびなさい! ころぶのよ!!
Korobinasai! Korobu no yo!!
 fall down fall down (explan.) (emph.)
 “Fall down! Just fall down!” (PL2)

Father: 今 いくぞ!
Ima iku zo!
 now will go (emph.)
 “I’m coming!” (PL2)

Sound FX: だっ
Da!
 (effect of starting off in a hurry)

• *tomannai* is a contraction of *tomaranai*, negative of *tomaru* (“stop/halt”).

• *korobinasai* is a relatively gentle command form of *korobu* (“fall down/take a tumble” for people and animals). The plain form of a verb followed by *no yo* makes an informal feminine command or instruction.



- 1 Shin-chan:** え? なんか 言った?
E? Nanka itta?
huh?/what? something said
“What? Did you say something?” (PL2)

Sound FX: ざっ
Za! (scraping sound from digging ski edges into snow to make a stop)

Sound FX: ずざー ざー
Zu za za- (sound of parents falling and skidding to stop)

- *nanka* = *nanika*, “something/anything.”
- *itta* is the plain/abrupt past form of *iu* (“say”). In colloquial speech, it’s common to ask questions simply by using the intonation of a question, without *ka*.

- 2 Shin-chan:** とまって よかった。
Tomatte yokatta.
stopped-and was good/am glad
“I’m glad I stopped.” (PL2)

Shin-chan: あ、 プランコ のりた〜い。
A, buranko norita-i.
(interj.) swings want to ride
“Oh, I want to ride the swings!” (PL2)

Mother: 首しめたるか、 この ノーテンキ ほうず。
Kubi shimetaru ka, kono nōtenki bōzu.
shall I strangle this rash/reckless rascal
“Do you want me to throttle you, you reckless runt?” (PL2)

Father: 子供 は 上達 が 早い な、 ハハ。
Kodomo wa jōtatsu ga hayai na, ha ha.
child as for improv. (subj) is quick (colq) (laugh)
“Children are quick to learn, aren’t they? Ha ha.” (PL2)

- *tomatte* is the *-te* form of *tomaru* (“stop”); the *-te* form is being used to indicate his reason for saying *yokatta*.
- *yokatta* is the plain/abrupt past form of *ii/yo* (“good/fine”). Besides its literal meaning of “was good,” *yokatta* is used idiomatically to mean “I’m glad” or “I’m relieved,” depending on the situation.
- *noritai* is the “want to” form of *noru* (“get on/ride”).
- *kubi shimetaru* is a contraction of *kubi o shimete yaru*, the volitional (“let’s/I shall”) form of *kubi o shimete yaru*, from *kubi o shimeru* (“strangle”). *Yaru* after the *-te* form of a verb implies the action will be done for or to someone else.
- *jōtatsu* refers to “improvement/progress/advancement” in a skill one is learning.

- 3 Sound FX:** ガー
Gā
Yrrrr (sound of ski lift)

Mother: でも これだけすべれるなら 安心 ね。
Demo kore dake subereru nara anshin ne.
but this much if can ski is no worry (colq.)
“In any case, if he can ski this well, we don’t have to worry.” (PL2)

Father: ざあ、 オレたち も すべろ ぜ。
Sā, ore-tachi mo subero ze.
(interj.) we/us also let’s slide/ski (emph.)
“All right now, let’s us ski, too.”
“All right, let’s have some fun!” (PL2)

Shin-chan: ほっほー
Hohhō (humming a tune)

- *kore* = “this” and *dake* = “only,” but the combination often means “this much” rather than “only this” → “this well.”
- *subereru* is the potential (“can/be able to”) form of *suberu* (“slide,” or in this context, “ski”); *nara* makes it conditional → “if [he] can ski.” *Subero* is the volitional (“let’s”) form of

- 3 (continued)**
the same verb.
• *anshin* is a noun for “ease of mind/being free of worry.” In colloquial speech, *ne* by itself often substitutes for *desu ne* (“is/are” + colloquial emphasis).
• *ore* is a rough, masculine word for “I/me,” and *-tachi* makes it plural, so *ore-tachi* = “we/us.”

- 4 Sound FX:** ガクン
Gakan (jolt of lift stopping)

PA: 第 リフト 故障
Dai-ichi rifuto koshō.
no.1 lift out of order
“Lift No. 1 is temporarily out of order.” (PL2)
修理 のため、 しばらく お待ち下さい。
Shūri no tame, shibaraku o-machi kudasai.
repairs for purpose of a while (hon.)-wait please
“Please wait a while for repairs.”
“We request your patience while repairs are made.” (PL4)

- *o-machi kudasai* is from *matsu* (“wait”). The honorific prefix *o-* + the stem of a verb + *kudasai* (“please”) makes a very polite request.
- *shibaraku* refers to an indefinite period of time, ranging from “a moment” to “a while/a long time,” depending on the context.

- 5 Narration:** 修理 が 遅れ、 ほとんど
Shūri ga okure, hotondo
repairs (subj.) be late mostly
すべつてない 夫婦
subettenai fūfu
not skied couple
A couple who hardly skied due to the delay of repairs
Mother and Father hardly got to ski at all because of the prolonged repairs.

Shin-chan: たのしかった ね、 プランコ。
Tanoshikatta ne, buranko.
was fun (colloq.) swings/the lift
“It was fun, wasn’t it?—the swing.”
“Wasn’t the swing fun?” (PL2)

FX: ムスツ
Musu!
(effect of being in foul mood)

- *okure* is the stem form of *okureru* (“be late/delayed”); the stem is being used like a *-te* form to indicate the cause of or reason for what follows—i.e., why they hardly skied at all.
- *hotondo* plus the negative form of a verb means “hardly ~ at all.”
- *subettenai* is a contraction of *subette inai* (“have not skied”), negative of *subette iru* (“have skied/are skiing”), from *suberu* (“slide/ski”).
- *shūri ga okure, hotondo subettenai* is a complete thought sentence (“[they] have hardly skied because repairs were delayed”) modifying *fūfu* (“married couple/husband and wife”). The Japanese actually gives us only a modified noun, not a complete sentence.
- *tanoshikatta* is the plain/abrupt past form of the adjective *tanoshii* (“is fun/enjoyable”).

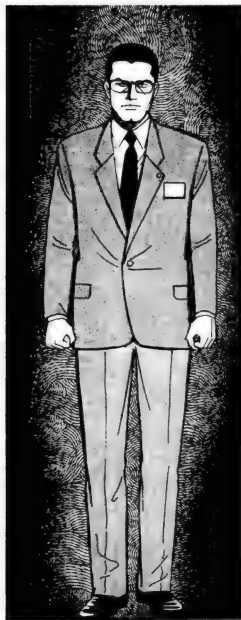
Kono Hito ni Kakero

— Bet on this Woman —

さく
作・週良貨
が
画・夢野一子

Story • Shū Ryōka
Art • Yumeno Kazuko

Thirty-year-old Harashima Hiromi represents a new type of woman in the Japanese business world: the strong-willed, career-oriented professional. Until recently, women in large Japanese companies were either O.L.s doing mundane clerical work or low-level managers. For the most part, they were expected to quit after a few years to marry and raise a family rather than pursue career-track promotions.



Katō

In events preceding this episode, Harashima is transferred from the head office of Yotsuba Bank to a failing branch office. Her new position is Commercial Services representative—essentially a door-to-door “salesperson” for the bank.

Harashima's unconventional ways and forthright manner are shocking to her new colleagues. A rivalry soon develops between her and Mr. Katō, the star of the Commercial Services department, who despite his talents has not been able to land the Shinwa Enterprises account after two years of work.



Harashima

years of work. When Harashima brashly accepts the challenge of landing Shinwa in only three months (later shortened to two months by the branch manager), the tension between them escalates. The branch manager adds insult to injury by making Katō give Harashima his personal notes on Shinwa. She accepts them with a cool “I’ll look them over later,” causing Katō to storm out of her office in a fury.

In Harashima's first meeting alone with the head of Shinwa's accounting department, she is told in no uncertain terms that the president, Mr. Kamiya, is fiercely loyal to their current bank and will never make the switch to Yotsuba. He asks her to leave, making it clear that no meeting will take place with Kamiya unless she brings her president too.

But on her way out, Harashima has the amazing good fortune to bump into Kamiya himself. She catches him off guard with a question about a piece of artwork in his lobby, and discovers that he owns a rather extensive collection which is managed by Shinwa's vice-president, Kamiya's son. Harashima expresses a strong interest in the collection, and thus finagles a meeting with the vice-president.

Preview Page

Here are some of the key vocabulary and grammar constructions found in the following story. We suggest previewing this section before you begin to prepare yourself for words, kanji, and patterns that are new to you. Many of these items do not appear again in the notes.

VOCABULARY

page 48	人物 権限	jinhutsu kengen	person/personage authority
page 49	当たり前 勉強になる 風評 含める 拝見する 販売先 本体 評価 時価評価 工作メモ 仕入れ先 資産 試算 資産繰り 財務諸表	atarimae benkyō ni naru fūhyō fukumeru haiken suru hanbai-saki hontai hyōka jika hyōka kōsaku memo shiire-saki shisan shisan shisan-guri zaimu shohyō	matter of course/obvious be informative/illuminating rumors/reports/reputation include see/look at (PL4) customers/dealers main body/parent office evaluation market value evaluation strategy notes suppliers assets trial balance asset spinning/management financial statements
page 50	力を貸す どく	chikara o kasu doku	support/help (v.) move/step aside
page 50 (continued)	ふれる 今さら 重要な 課題 抱える 契約 こだわる 交渉先 協力する 命令する さっさと 成績 しつこい 手を引く 絶対	fureru imasara jūyō na kadai kakaeru keiyaku kodawaru kōshō-saki kyōryoku suru meirei suru sassa to seiseki shitsukoi te o hiku zettai	touch on/address [a point] at this [late] point important problem/task/goal embrace/have in charge contract (n.) be particular about/harp on contacts/prospective clients cooperate order/command (v.) quickly performance record pushy/persistent withdraw from/cease to deal with absolutely
page 51	業績 ひいては	gyōseki hiite wa	sales/profits/performance in its turn
page 52	試す 忘れる	tamesu wasureru	test/try out (v.) forget

PATTERNS

■ 何の～もない (nan no ~ mo nai).....	“not have any/the slightest ~”
■ ~のみならず (~ nomi narazu ~).....	“not only ~ but ~”
■ ~わけじゃない = ~わけではない (~ wake ja nai = wake de wa nai).....	“is not the case that ~”
■ neg. V + なきゃならない = neg. V + なければならない (neg. V + nakya naranai = neg. V + nakereba naranai).....	“must ~”
■ ~とはわけが違う (~ to wa wake ga chigau).....	“the situation is [totally] different from ~”
■ ~は～ことです (~ wa ~ koto desu).....	“as for ~, it is ~”
■ V + な (V + na).....	[prohibition/negative command]

KANA QUICK REFERENCE

Hiragana

あ A	か KA	さ SA	た TA	な NA	は HA	ま MA	や YA	ら RA	わ WA	ん N
い I	き KI	し SHI	ち CHI	に NI	ひ HI	み MI		り RI		
う U	く KU	す SU	つ TSU	ぬ NU	ふ FU	む MU	ゆ YU	る RU		
え E	け KE	せ SE	て TE	ね NE	へ HE	め ME		れ RE		
お O	こ KO	そ SO	と TO	の NO	ほ HO	も MO	よ YO	ろ RO	を O	

Katakana

ア A	カ KA	サ SA	タ TA	ナ NA	ハ HA	マ MA	ヤ YA	ラ RA	ワ WA	ン N
イ I	キ KI	シ SHI	チ CHI	ニ NI	ヒ HI	ミ MI		リ RI		
ウ U	ク KU	ス SU	ツ TSU	ヌ NU	フ FU	ム MU	ユ YU	ル RU		
エ E	ケ KE	セ SE	テ TE	ネ NE	ヘ HE	メ ME		レ RE		
オ O	コ KO	ソ SO	ト TO	ノ NO	ホ HO	モ MO	ヨ YO	ロ RO	ヲ O	

Combinations

きゃ KYA	しゃ SHA	ちゃ CHA	にゃ NYA	ひゃ HYA	みゃ MYA	りゃ RYA
きゅ KYU	しゅ SHU	ちゅ CHU	にゅ NYU	ひゅ HYU	みゅ MYU	りゅ RYU
きょ KYO	しょ SHO	ちょ CHO	にょ NYO	ひょ HYO	みょ MYO	りょ RYO
キャ KYA	シャ SHA	チャ CHA	ニャ NYA	ヒャ HYA	ミャ MYA	リャ RYA
キュ KYU	シュ SHU	チュ CHU	ニュ NYU	ヒュ HYU	ミュ MYU	リュ RYU
キョ KYO	ショ SHO	チョ CHO	ニョ NYO	ヒョ HYO	ミョ MYO	リョ RYO

When a small circle is added to the upper right corner of the H-syllables, the first letter changes to a P-sound (e.g. は → ぱ = ha → pa).

When the “voicing mark” (two lines that look like a double-quote mark) is added to the same position on K, S, T, and H-syllables, the following sound changes occur: K → G, S → Z, T → D, and H → B (e.g. こ → ご = ko → go).

The irregular consonants in shi, chi, and tsu make their voiced equivalents irregular as well: し → じ = shi → ji, ち → ぢ = chi → ji, and つ → づ = tsu → zu.

1 Harashima:

加東さん...

"Mr. Katō..." (PL3)

- さん is used with other people's names to show respect, like the English "Mr./Ms." You should never use it with your own name.

2 Harashima:

今日、シンワ商事の副社長に会います。

"I'm going to meet with the vice president of Shinwa Enterprises today."
(PL3)

- 今日 = "today."
- 商事 is a common part of company names for businesses large and small, something like "Enterprises."
- 副 is a prefix for titles meaning "assistant/deputy/vice ~," and 社長 = "company president," so the combination is "vice president."
- 会います is the PL3 form of 会う ("meet"). It marks the person with whom one is meeting.
- の between two nouns essentially makes the first into a modifier for the second. Often it is like the English "of," but with the two nouns reversed: i.e., シンワ商事の副社長 = "vice president of Shinwa Enterprises."

3 Katō:

何イ、副社長?

"What? The vice president?" (PL2)

あ 会ってどうする? 何の権限もない人物だろう。

"Meet him and do what? He's a person without any authority, isn't he?"

"What's that going to accomplish? He doesn't have any authority, as I recall."
(PL3)

- 何 = "what." When it's elongated, it sounds taken aback, alarmed, or even angry, so it's quite different from the elongated "wha-a-at?" of protest in English.
- 会って is the -te form of 会う ("meet"), and どうする = "do what/how?" → 会ってどうする = "meet and do what?"
- 権限 = "authority."
- 何も followed by a negative means "not any," so 何もない = "not have anything/have nothing." 何の〜もない makes an expression for "not have any/the slightest ~."
- 何の権限もない is a complete thought/sentence ("[he] has no authority") modifying 人物 ("person/personage").
- だろう makes a conjecture ("probably/I suppose"), but it's also used idiomatically like a tag question that expects an affirmative answer: "isn't it?/right?"



1 Harashima:

工作メモ、拝見しました。

"I looked at your strategy notes." (PL4)

- 工作 ("planned approach/maneuvering/scheme") + メモ ("notes") = "strategy notes."
- を to mark 工作メモ as the direct object of 拝見しました has been omitted.
- 拝見しました is the polite past form of the honorific verb 拝見する ("see/look at").

2 Harashima:

シンワ商事本体のみならず支店まで含めた資産評価、

"Your evaluation of the assets not only of Shinwa Enterprises' parent office but of its branch offices as well..."

仕入れ先や販売先の風評、...

"their reputation among their suppliers and customers,..."

資産繰りから財務諸表の試算、

"[details ranging] from their asset spinning to trial balances on their financial statements and..."

自社株の時価評価まで大変勉強になりました。

"their view of the market value of their own stock—it was all very illuminating." (PL3)

- most of Harashima's sentence is a list. The basic structure is "A, B, and from C to D and E, it was all very illuminating"—with A, B, D, and E having modifiers of varying lengths.
- のみならず is a phrase for "not only ~ but ~."
- 含めた is the plain/abrupt past form of 含める ("include"). This verb ends a complete thought/sentence modifying 資産評価 ("valuation of assets," from 資産, "assets," and 評価, "evaluation"), which is item A of the list.
- 風評 ("rumors/reports/the talk/reputation") is B, modified by two nouns, 仕入れ先 ("suppliers") and 販売先 ("customers").
- 資産繰り ("asset spinning/management") is C.
- 財務諸表 ("financial statements") modifies 試算 ("trial balance"), which is D.
- 自社株 (lit., "one's own company stock") modifies 時価評価 ("market value evaluation"), which is E.
- から ~まで makes an expression for "from ~ to ~."
- 勉強 = "study," and になりました is the PL3 past form of なる ("become"); 勉強になりました is literally "became study," an idiomatic expression for "it was a learning experience" or "it was illuminating/enlightening/informative."

3 Katō:

当たり前だ。俺だって2年間遊んでたわけじゃないからな。

"It's a matter of course. It's not that I was playing around for two years."

"What did you expect? I didn't spend



3 (continued)

two years twiddling my thumbs." (PL2)

- 当たり前 is a noun meaning "common sense/matter of course."
- だって here is a colloquial equivalent of も, for emphasis.
- 遊んでた is a contraction of 遊んでいた, from 遊ぶ ("play/goof off").

4 Harashima:

シンワへ一緒に願えませんか?

"Could I perhaps ask you to accompany me to Shinwa?" (PL4)

- 一緒に is a noun meaning "together/alongside"; 一緒に is an honorific verb meaning "go together with/accompany." Replacing する with 願えませんか (negative potential form of 願う, "request [a favor]") makes a polite request, literally, "Could I not request your going together with me?"

5 Katō:

なんだって!?

"What?!" (PL2)

- だって here is a colloquial quotative form that expresses the speaker's surprise at what he has just heard. It often follows quoted words, but after a question word (なん = 何 = "what?") it's like "You say what?/where?/when?"

1 Harashima:

シンワとの契約はこの支店にとって重要な課題です。

"A contract with Shinwa is vital for this branch." (PL3)

- 契約 = "contract," and と marks whom the contract is with. of the here is like "that is": シンワとの契約 = "a contract that is with Shinwa" → "a contract with Shinwa." と marks 契約 as the topic.
- 課題 means "subject/theme," but it's often used idiomatically for "problem [to be resolved]/task [to be completed]/goal [to be achieved]."

Katō:

俺はシンワから手を引けと命令された。何でも今さら君に力を貸さなきゃならないんだ?

"I was ordered to withdraw from Shinwa. Why should I have to help you out at this point?" (PL2)

- 手を引け is the abrupt command form of 手を引く, an idiomatic expression for "withdraw/back out/sever connections with/cease to deal with."
- 命令された is the past form of 命令される ("be ordered"), from 命令する ("order/command").
- 貸さなきゃならない is a colloquial form of 貸さなければならぬ, the "must/have to" form of 貸す ("lend"). 力を貸す = "lend strength" → "give help/aid."

2 Katō:

俺は交渉先をたくさん抱えている。シンワ一本の君とはわけが違うんだ。

"I have a whole lot of prospective clients to work on—unlike you with Shinwa as your sole target." (PL2)

さっさとどいてくれ!!

"Quickly step aside, will you?"

"So just step aside and let me be on my way, will you?" (PL2)

- わけが違う = "the situation is [hugely/critically] different."

3 Harashima:

あのメモでは副社長について全くふれていませんでした。

"In your notes, you didn't touch on the vice president." (PL3)

- については "regarding/about."
- ふれていませんでした is the PL3 past form of ふれていない, negative of ふれる ("touch on/address").

4 Katō:

しつこいぞ!! 何でもそう副社長にこだわるんだ?

"What is it with you?! Why are you harping on the vice president like that, anyway?!" (PL2)

- しつこい implies excessive pushiness.



5 Harashima:

シンワをとるために絶対必要だからです。協力していただけますね。

"Because we need him in order to win Shinwa over. I trust I can count on your cooperation." (PL4)

- とる is literally "take," but here refers to "landing" an account. とるために = "in order to land."
- いただけます is the polite form of いただける ("can receive"), from the PL4 verb いただく ("receive"). 協力していただけます = "can receive cooperation/help." ね implies she expects him to say "yes," in essence soliciting his agreement by presuming it.

6 Katō:

君の成績のために?

"For the benefit of your performance record?"

"So you can get a feather in your cap?" (PL2)

1 Harashima:

加東さんがそんなことにこだわる方だとは
私には思えませんけれど。

"I can't believe you're the kind of person
to get hung up on something like that." (PL3)

- Japanese speakers often use their listener's name when English speakers would say "you."
- 方 is a word for "person" (more polite than 人). そんなことにこだわる is a complete thought/sentence ("[you] get hung up on that kind of thing") modifying 方.
- だ completes an embedded sentence, which と makes into a topic for the main clause: "as for that you are [a person who...]."
- 私には is literally "as for to me"; this phrase carries an implied contrast: "I don't know about anyone else, but as for me, [I can't believe...]."
- 思えません is the PL3 negative form of 思う, the potential ("can/be able to") form of 思う ("think/believe").
- けれど is literally "but," but here it's being used merely to soften the end of the sentence.

Katô:

何っ?!

"What?!" (PL2)

2 Harashima:

私の仕事は台東支店の業績、ひいてはよつば銀行全体の業績を上げることです。

"My job is to improve the performance of the Taitô Branch and in turn to improve the performance of Yotsuba Bank as a whole."
"My job is to bring in new business for the Taitô Branch and to thereby improve profitability for Yotsuba Bank as a whole." (PL3)

- 仕事 = "work/job."
- 業績 is literally "business results" → "sales/profits/performance."
- ひいては = "in its turn."
- 全体 = "the whole"; ~全体 = "all of ~/~ as a whole."
- 上げる = "raise/increase" → 業績を上げる = "increase sales/improve performance."
- こと means "thing," but it's often used more abstractly to refer to "fact/situation/action/explanation." ~は~ことです here is like "As for ~, it is ~."

3 Harashima:

誰がシンワをとつても同じことではないでしょうか?

"Isn't it the same thing no matter who lands Shinwa?" (PL3)

- 誰 = "who."
- とつても is a conditional "even if" form of とる ("take," but here referring to "landing" an account). A question word followed by the -ても form of a verb makes an expression for "no matter who/what/why/how."
- 同じ = "same," and 同じこと = "the same thing."
- using a negative question like ではないですか (or じゃないですか, "is it not ~?") to make one's point is more polite because it sounds less assertive; making it a conjectural negative by using でしょう ("perhaps/probably is") instead of です ("is") makes it even more polite.



1 **Katō:** (thinking)

...まったくこの女は...!!
Cripes! This woman!
The nerve of this woman! (PL2)

- まったく is a contraction of まったく (lit., "completely/entirely"), which is often used as an expression of exasperation.

2 **Katō:**

よし、わかった。ついて行ってやろう。
 "OK, I'll go along." (PL2)

Harashima:

ありがとうございます。
 "Thank you." (PL3-4)

- よし, an interjectory/exclamatory form of the adjective いい/よい ("good/fine/OK"), often occurs with わかった when the speaker is assenting to a request, command, or challenge.
- わかった is the abrupt past form of わかる ("come to know/understand"). The past form of this word in response to a request implies that the speaker understands what he has been asked to do and will do it: "OK/all right/I will do as you ask."
- ついて行って is the *-te* form of ついて行く ("go along/accompany"). やろう is the volitional ("let's/I shall") form of やる, which after the *-te* form of a verb implies doing the action for the benefit of someone else.
- since he has merely assented to do her a favor, she uses the non-past "thank you" phrase, ありがとうございます. If he had already completed the favor, she would have used the past form, ありがとうございました.

3 **Katō:**

だが、忘れるなよ。君はいま試されてるんだってことをな。
 "But don't you forget. You're being tested right now." (PL2)

- だが = "but."
- 忘れる = "forget," and な after the plain form of a verb can make a prohibition/negative command: "don't ~." よ adds emphasis.
- 試されてる is a contraction of 試されている, the progressive ("is/are ~ing") form of 試される ("be tested," from 試す, "test").
- んだ is the explanatory の plus だ ("is/are"). Here it's serving mainly for emphasis.
- って here is a colloquial equivalent of quotative という, which in effect makes the preceding complete thought/sentence into a modifier for こと ("thing," but here more like "fact") → "the fact that you are being tested now."
- を marks ことを as the direct object of 忘れるな, which normally would follow instead of coming at the beginning. Inverting the syntax makes it feel more emphatic. The final な also adds emphasis.

Harashima:

はい。
 "Yes."
 "I know." (PL3)



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A GLIMPSE OF THE JAPANESE SPIRIT THROUGH COMICS

**Shunsuke
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Philosopher and social critic. Author of numerous books including *An International History of Wartime Japan* and *A Cultural History of Japan 1945-1980*.

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Professor of Art Studies Meiji Gakuin University, author of many books in various fields, such as cinema, city, literature, comics, and cooking including *Tsukishima monogatari* and *Manga Genron*.

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1 **Calvin:** "Mom said I can't go outside until I finish my homework."

宿題 やらないうちは、外に行っちゃダメだ だって ママ が 言うんだ。
 Shukudai yaranai uchi wa, soto ni itcha dame da tte mama ga iu nda.
 homework don't do while as for outside to if go may not is (quote) mother (subj.) says (explan.)

"If you'll help me, I'll be done faster. What's five plus seven?"

おまえ が 手伝ってくれば、早く 終わられる よ。 5 たす 7 は 何?
 Omae ga tetsudatte kureba, hayaku oerareru yo. Go tasu nana wa nani?
 you (subj.) if [you] help me quickly can be finished (emph.) five plus seven as for what

- can't = cannot, you'll = you will, I'll = I will, What's = what is.
- Mom said (that) I can't . . . (that) 以下 homework までは said の目的語となる名詞節。
- be done 「済ませる」、be done with 「～を済ませる」。If you'll help me, I'll be done faster は、えん曲的な依頼 (早く 終わられるように、手伝ってくれ) の意味を含む。

2 **Hobbes:** "I don't know."

わからない な。
 Wakaranai na.
 don't understand (colloq.)

Calvin: "I don't either."

ボク も だ。
 Boku mo da.
 I/me also/too is

3 **Hobbes:** "Then write, I don't know."

じゃあ、「わかりません」って 書きな よ。
 Jā, "Wakarimasen" tte kakina yo.
 then don't understand (quote) write-(com.) (emph.)

Calvin: "Hey, that's a true answer, isn't it! I can write that for ALL of these! We're done!"

やあ、そりゃ ホントの 答えじゃないか! どの 質問 にも その 答え を 書ける ぞ! でーきた!
 Yā, sorya honto no kotae ja nai ka! Dono shitsumon ni mo sono kotae o kakeru zo! Dēkita!
 (interj.) in that case real/true answer is it not? for whichever question that answer (obj.) can write (emph.) finished

- that は "I don't know" をさす。These は these questions の意味。
- isn't it! は付加疑問文で、普通相手の同意を求めたり、念を押すのに用いる。ここでは相手の返事を期待しているわけではなく、単なる強調として感嘆文的に使用されている。

4 **Mother:** "We'd better have a look at our prodigy's homework."

ウチの 天才児 の 宿題 を ちょっと 見といたほうがよさそう よ。
 Uchi no tensaiji no shukudai o chotto mitoita hō ga yosasō yo.
 our prodigy 's homework (obj.) a little seems like should look at (emph.)

- we'd better = we had better. Had better + 原形動詞で「～するほうがよい/すべきだ」。
- have a look at ～ 「～を (ちょっと) 見る/見てみる」。
- prodigy 「天才 (児) / 神童」。



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1

Jon: "I see you're ready to pounce, Garfield."

いつでも 飛びかかれそうだ な、ガーフィールド。

Itsu demo tobikakaresō da na, Gāfirudo.
anytime seem like pouncing is (colloq.) (name)

- you're = you are.
- ready to ~ 「～する用意（準備）ができています／今にも～しそうです」。
- I see (that) you are ready to pounce (that) 以下は see の目的語となる名詞節。pounce は「突然飛びかかる／襲いかかる」。

2

Garfield: "You bet!"

もちろん さ!

Mochiron sa!
of course (emph.)

- you bet は、「もちろんそうさ／確かにそうさ」など相手の言ったことを強調／確認するときにも用いる口語表現。また、これとは別に「どういたしまして」のくだけた表現としても用いられる。

3

Garfield: "They're baking a cake!"

向こうでケーキを焼いてんだからな!

Mukō de kēki o yaite nda kara na!
over there at cake (obj.) are baking (expln.) because (colloq.)

- They're = They are. They はこの場合、壁の向こうでケーキを焼いている誰かを指す。They は、相手を知らない場合や、不特定の一般の人々などを指すときにも用いる。
- bake はオーブンで焼くこと。ここでは進行形なので「焼いている」。

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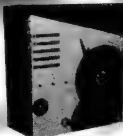
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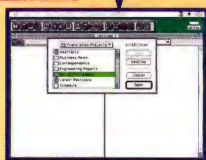
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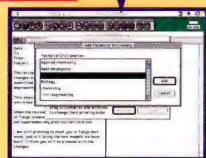
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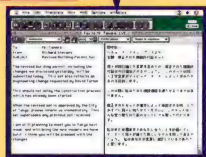
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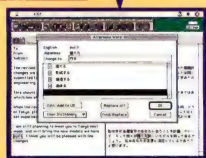
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A Mature Woman

Maruya Saiichi
translated by Dennis Keene

by Ann Saphir

Smart, beautiful, and stubborn, 45-year-old Minami Yumiko is the protagonist of this entertaining, yet somewhat disturbing, work by well-known novelist Maruya Saiichi. A newspaper reporter, Minami has just been transferred to the editorial desk of her paper—part of the regularly scheduled personnel shiftings that occur in April at any major daily—when the story opens.

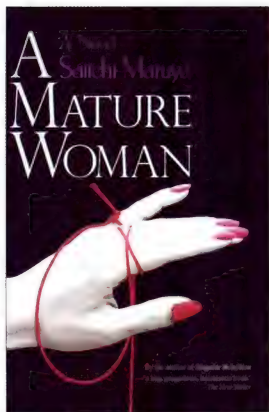
Minami's new job consists of churning out daily editorials on newsworthy subjects, couched in the uncontroversial language for which Japanese newspaper editorials are known. Being a capable woman, Minami also finds the time and energy to write editorials for a fellow journalist who can't write, and to participate fully in editorial meetings at which everyone else seems intent on escaping the onus of having to come up with a suitable topic, let alone write about it. It is at one of these quite silent meetings that she offers to write about a woman's right to choose an abortion, a topic which in Japan does not spark the same controversy it does here. Indeed, "all twenty or so of [the editorial writing staff], from the deputy chief (one abortion for his wife, two for other women) down," felt that it was an acceptable, if slightly unusual, theme for the paper.

Minami soon finds her job in jeopardy, however, not because of any moral controversy but because the article threatens top politicians in ways that only later emerge. The government presses the paper's management to

force the offending writer off the editorial desk, and they are more than willing to comply. But Minami does not take kindly to the idea of being "kicked upstairs," and she decides to fight the transfer. Throughout the novel, we follow Minami's yearlong efforts to retain her posting, most of which involve her and her female allies using their feminine wiles to convince men in high places to do them favors. Interestingly, the plot revolves largely around the workings of business deals among men, and has almost nothing to do with the issue of women's rights that sets off the whole chain of events.

The novel is a successfully comical treatment of several serious themes: censorship, political corruption, and loyalty in love. Its characters are memorable, drawn in quirky detail and clearly based, thanks to a few telltale characteristics, on real-life people. It is also a story that insists upon, in an albeit engaging manner, the ultimate failure of the career woman and her necessary return to the mothering role that is her nature. Despite its apparently progressive plot line—a female journalist fighting both for the right of women to control their own bodies and for her own right to keep her job—the novel falls short of challenging the social status quo. Given the author's background and the mostly middle-aged male audience for which he writes, this is perhaps to be expected.

Born in 1925 in Yamagata Prefecture, Maruya Saiichi is a graduate of the University of Tokyo, Japan's most



highly esteemed university. As a professor, he taught courses on James Joyce and wrote fiction on the side until his plunge into full-time writing after the success of his 1972 novel, *Tatta Hitori no Hanran* (translated in 1986 as *Singular Rebellion*). He makes frequent appearances in the pages of influential journals and is an outspoken supporter of *Kokugo Shingikai* (国語審議会, The National Language Council), an institution whose goal is to preserve the purity of the mother tongue. Maruya seems to be firmly against not just linguistic but social and other changes that threaten to undermine the integrity of traditional Japanese society. *A Mature Woman*, at least, upholds that viewpoint. As a novel, it is full of twists and turns that pull the reader in and along to its surprising end; as a comment on modern Japanese society, however, it seriously shortchanges the staying power of the working woman and women's ability in general to do more than manipulate and/or serve the men around them.

Maruya's male characters are in general condescending toward women and at the same time threatened by them. Minami's boss, for instance, is described as disliking three things: "pumpkins, earthquakes and hysterical women; and what he particularly disliked about these last was their ten-

• protagonist = 主人公 *shujinkō* • churn out = 量産する *ryōsan suru* • couched in ~ = ~で表現する *omoideskinin* • wiles = 策略 手段 *sakurayaku/tekuda* • quirky = 癖のある *kuse no aru* • telltale = (誰のことを) すぐわからせるような / (事情を) 気づかせるような (*dare no koto ka o*) *sugu wakaraseru yō na/jijō o*) *kizukaseru yō na* • plunge = 飛び込み 突入 *tobikomi/totsunyū* • plunge into ~ = (思いきって) ~を始める (*omoikitte*) ~ *o shijaimeru* • twists and turns = 曲折 転変 *kyokusetsu/tenpen*

Makiko's Diary: A Merchant Wife in 1910 Kyoto. by Nakano Makiko; translated by Kazuko Smith. Stanford, CA: Stanford University Press, 1995. 256 pages, \$14.95 (paperback). The year 1910 was a busy one for young Nakano Makiko. Married for four years and living in a house that doubled as the head office for the family business, she observed the comings and goings of businessmen, civic leaders, and relatives. At the same time, she was learning from her mother-in-law how to run the main household of a successful, middle-class family. Includes an introduction and notes by the translator, and photos of Makiko and her family.

Moves. by Douglas C. Horn. Unionville, NY: Royal Fireworks Press, 1995. 189 pages, \$5 (paperback). The story of a Japanese boy whose family moves to a Montana ranch. Targeted by a bully and feeling lonely and homesick, the boy devotes his free time to the study of judo—which helps him learn to deal with his troubles and gets him an American friend. For children between the ages of eight and twelve.

Sensō: The Japanese Remember the Pacific War. edited by Frank B. Gibney, translated by Beth Cary. Armonk, NY: M.E. Sharpe, Inc., 1995. 344 pages, \$19.95 (paperback). A collection of letters submitted to the newspaper *Asahi Shimbun* in response to its request for remembrances of World

War II. When the letters first began to appear in the *Asahi*, in 1986, they stirred up quite a bit of controversy. "Most people wrote of things they would not have revealed at the time they happened," notes the editor. "Old men and women seemed to want to get something off their chests before they died." Some 300 of the more than 4,000 letters submitted are presented here in translation.

Geisha: The Life, the Voices, the Art. by Jodi Cobb. New York: Alfred A. Knopf, 1995. 115 pages, \$45 (hardcover). National Geographic photographer Jodi Cobb explores a world that seems to hold endless fascination for foreigners. *Geisha* contains rich, colorful photographs and interviews with the women themselves. With an introduction by Ian Buruma.

Japan, Caught in Time. introduced by Hugh Cortazzi and Terry Bennett. New York: Weatherhill, Inc., 1995. 159 pages, \$34.95 (hardcover). Photographs depicting Japanese life from the collection of a Russian botanist who traveled to Japan in the 1870s. Taken barely a decade after Japan was opened to the West, the photos provide a look at a nation on the brink of radical change. Also included are essays devoted to the history of Japan up to the time when the photos were taken, and a history of photography in Japan. ♦

Book Review

(continued from previous page)

dency to abuse the male sex." The "hysterical woman" in this case is Minami; the "abuse" of the male sex to which he refers is a sentence in Minami's editorial: "As far as child-raising and housework are concerned . . . the number of husbands prepared to help . . . is still not high."

The female characters, when not fulfilling men's worst nightmares, are the stuff of men's fantasies. After Minami's daughter allows herself to be felt up by an old man in the interest of convincing him to help her mother keep her job, she reports on the incident to a male friend, who asks to what degree the fellow "manhandled" her: "The girl stood up and turned so that her left breast was towards him; he stood up as well and placed his right hand on it. They both look amused. 'A bit harder than that.' 'This much?' 'Yes—ah, now you're going too far.' But . . . she didn't object, and they both fell onto the bed."

The novel thus holds the reader's interest. Still, in the end, it is a story not about a progressive modern woman, but about an essentially traditional matron. Minami Yumiko, the "mature woman," is a character whom only a man who longs for the days before women invaded the work force would dream up—and indeed, that is what she is. ♦

Ann Saphir is a freelance writer based in Chicago.

• stuff = 中味 / 内容 *nakami/naoyō* • manhandle = 手荒く扱う *tearaku atsukau* • matron = 婦人 (特に母性的な既婚女性) *fujin (toku ni bosei-teki na kikon josei)*



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Japan-Related Jobs in the US

(they're out there)

One of the opening scenes of the 1986 movie *Gung Ho* shows the executives of a fictitious Japanese automobile company getting off a plane in the Pennsylvania town where they will take over the local auto factory. The factory had been closed for several months, and the town is happy to see them. The plane is met with cheering crowds, a marching band, and a red carpet. The carpet is unrolled to the feet of the Japanese, who immediately stop and take their shoes off before walking across it. It's a sight gag, based on American stereotypes, but one that got a big laugh in the theater when the movie first came out.

In 1986 Japanese investment in America was just starting to get seriously under way—from 1986 to 1988 the number of Japanese-owned manufacturing companies in the US roughly doubled. Viewed as a period piece, *Gung Ho* shows perfectly how Americans reacted to this new presence in the economy with curiosity, trepidation, and cultural condescension. Today Japanese companies in the US rarely have that same stigma attached to them, mainly because they provide a significant number of jobs. The number of Americans employed by Japanese companies is at least 728,000. That number does not

even include employees of Japanese banks or people in American companies with Japan-related jobs.

Interestingly, the current profusion of Japan-related jobs is directly related to Japan's economic woes. The market for such jobs boomed in the late 1980s, a period that saw many large Japanese firms expand confidently and aggressively overseas. When Japan's bubble economy went bust in 1992, that confidence came to an end, slowing the job market's growth drastically. It is now picking up speed again, but one of the lingering effects of the bubble-popping is that strength-sapped Japanese companies have become much more concerned with the cost of doing business overseas.

This doesn't mean these companies are pulling back; instead, according to Teramoto Norio, president and CEO of the human resources agency Persona USA, Japanese compa-

by Ian Baldwin

What the Experts Suggest . . .

- **Prepare.** If you have the opportunity to go to Japan, keep in mind what you want to do when you return to the States; this will help you make the most of your time there. Doing an internship with a company in Japan will give you experience and insight into the Japanese business world that few other Americans have. Also, if you plan on working for a Japanese company, be sure you understand the environment you're entering: Japanese companies tend to operate with a "teamwork" style of management and often move their employees across wide areas (engineering to marketing, for example), making flexibility very important.
- **Specialize.** The biggest sector of Japan-related employment on the East Coast is banking and finance, but jobs in those areas are far from the majority. The bilingual job market runs the gamut from law to medicine to manu-

facturing to transportation. Decide specifically on which part of the market you want to concentrate, and build up your skills relating to that area. "You have to focus on what you want to do in the future," advises Teramoto.

- **Know where to look.** Ads for bilingual positions are well represented in the help wanted sections of the *New York Times* and the *Los Angeles Times*. Another place to look is in the classified ads of Japanese publications in the US. The biweekly OCS News has a large section of *kyūjin kokaku* ("help wanted ads"), mostly oriented toward the New York City area (write to OCS News, 5 East 44th St., New York, NY 10017 for subscription information). Most Japanese companies, however, prefer to hire through human resource agencies specializing in bilingual personnel. These agencies advertise in both English and Japanese newspapers.

Also, check out listings on the Internet by searching under "Japanese" at <http://www.ocs.com> or in America Online's help wanted ads. These postings are mainly for computer-related jobs.

- **Be open.** The path to being hired by a Japanese company is usually longer than with an American one, so be patient during the interview period. If you do get a job offer, don't immediately reject it because it's not the salary or location you were hoping for. Even with a marketable skill like Japanese, recent college graduates are not in a position to be overly picky. In the beginning it's more important to be flexible and get your foot in the door somewhere. "The 'not-good-enough-for-me' attitude really turns me off," says Bess Firmadig, who runs Persona USA's temporary help division. "A sense of self-esteem, coupled with humility and flexibility, will go a long way in the job market."

nies are minimizing expenses by "localizing" their overseas operations. This means more hiring from the available work force in a given country instead of bearing the costs of relocating a Japanese employee overseas (keeping an expatriate upper-level manager in the US can cost a Japanese company up to \$300,000 a year). And that means more jobs for Americans in Japanese companies.

These are overall trends, however, and mean little to the pavement-pounding job hunter. Though the Japan-related market is expanding, it is more competitive, and finding work in it requires a higher level of qualifications today than it did even a few years ago. It is no longer enough to have simply spent time in Japan and have a basic conversational ability.

"I was one of the first kids on the block to speak Japanese," says Tom Hyde of his return from a one-year stay in Japan in 1982. Then, any Japanese language ability was such a novelty that several companies wooed him with attractive offers. But times have changed—Japanese government programs like JET (the Japan Exchange and Teaching program), which sends college graduates to Japan for one year or more as English teachers, and the Ministry of

"You can't walk into an office and say, 'I can communicate, therefore I'm of use to you.'"

Education (Monbushō) scholarships for undergraduate and graduate students have tremendously increased the number of young Americans exposed to Japan. When these Americans return to the United States, they often look for Japan-related work, and their numbers are constantly increasing (the JET program currently places about 4,000 foreign teachers a year in Japanese schools). One returned JET participant says that enough JETs are now "wandering the landscape looking for work" that a year spent in the program is rarely seen today as a special distinction.

"Year to year, because of the proliferation of programs in Japan, companies are getting more and more strict about their hires," says Hyde, who now runs the Japan-related office of Management Recruiters International, Inc. "When you say you know something about Japan, you'd better know." For example: When Hyde initially interviews applicants, he rates their Japanese ability on a scale of one to ten. "Eighteen months ago, I placed fives," he says. "Now, six is the limit." A six, he goes on to explain, is usually the result of two years spent in Japan, although one especially productive year or a Japanese degree from an American college sometimes suffices.

Still, simply being able to speak Japanese well is not enough. All of the human resource professionals interviewed for this article agreed that people looking for Japan-related jobs today need to have a marketable skill other than language ability. Robert Chiappetta, who worked in the research and planning section of the Japan External Trade Organization (JETRO) for over two years, says that when he



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(854)

initially started looking for work. "Japanese-affiliated companies . . . weren't interested in my language abilities. They wanted to know if I could do accounting or something." Whether it's Japanese or English, Chiappetta says, "Language and communication are basic skills and you have to treat them like that. You can't walk into an office and say, 'I can communicate, therefore I'm of use to you.'" Says Hyde, "I have literally thousands of recent returnees. They have intermediate language skills and college degrees. That's not a ticket now. It was ten years ago, but not now."

If the market is tougher to crack, it's also getting more diverse, both in types of jobs and where they are available. A recent trend has seen Japanese-related employment—traditionally confined to New York and Los Angeles, where most Japanese companies have their American headquarters—spread over the country. The quiet suburban community of Murfreesboro, TN, wouldn't be anyone's first guess as a hotbed of Japan-related employment. But that's where Tom Hyde's office is. Tennessee, according to Hyde, is seeing a fresh influx of Japanese investment on the heels of established successes in the state, such as the Nissan plant in Smyrna. Also hot last year were Texas and the San Diego area.

All over the country, Japan-related job opportunities will increase as more and more American companies enter the Japanese market and as joint Japanese-American ventures continue to form on both sides of the Pacific. But for now the

great majority of Japan-related jobs in the US are in the offices of Japanese companies, and non-Japanese who have worked in those offices agree that understanding the Japanese business environment is even more important than being able to speak the language. Misunderstanding between the two cultures has created problems in the past (there have been well-publicized cases of Americans suing their Japanese employers for discrimination and sexual harassment), but these problems are decreasing as more Americans become familiar with Japanese customs and Japanese companies become more sophisticated about their hiring and treatment of non-Japanese workers.

Which is not to say everything's *daijōbu*. Problems such as the "glass ceiling," which holds back the advancement of non-Japanese, still persist in some firms. A Japanese company "is not the place for real entrepreneurs," says one foreign employee of a large Japanese corporation. "If you want to be a manager before you're 30, don't bother."

But Hyde and Teramoto think even that is changing, albeit slowly. Due to the larger and more competent pool of Japanese-speaking foreigners, they say, as well as the economics of "localization," more Japanese companies are willing to promote non-Japanese to higher positions.

"Business everywhere is becoming more and more internationalized," says Teramoto. "My advice to applicants is to realize that and be ready for it." ♦

Ian Baldwin is a freelance writer based in New York City.



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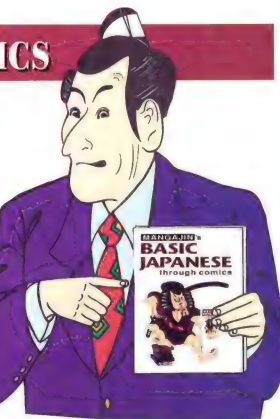
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The author (second row, second from right) with the Mikuni family and a friend from class.

Bronx Boy in Japan

by John Um

All my life I have been a Bronx boy. I was born in Korea, but I came to New York with my mother when I was seven. Since then, home has been on Post Road near Horace Mann High School where I'm a senior, and Broadway's Pizza which I love more than kimchi. When I told my mother I wanted to go to Kanazawa for the summer, she thought I was crazy. Japan and the Bronx couldn't be more different, but when you're seventeen and feeling adventurous, there's not much a nervous mother can do to stop you.

So I enrolled in the Eurocentres Japanese program at Kanazawa and waited for my homestay arrangements to come in the mail. A week before my departure, a letter arrived informing me that I was to stay with the Mikunis, who were in their mid-forties, and their three children: Tamaki (17), Yuki (15), and Taro (6). I wondered how a guy named John Um was going to fit in to that family.

Before I left, I thought it'd be a good idea to call and tell the family I was on my way. A cheerful voice answered the phone, which I assumed was Okasan's. I tried my best to get by with my Japanese, but with everything sounding the same to me after the initial "*moshi, moshi*" and "*Konnichiwa's*," my first Japanese conversation was hardly a success. Towards the end of the call, Okasan asked me if I was big. I thought I had misunderstood, but I later learned that her first homestay student was a middle-aged Italian man who was well over 6 feet 5 and had to sleep on a special "*gaikoku-jin-futon*." She wanted to know which futon to prepare.

Okasan met me at Komatsu Airport, just an hour away from Kanazawa. She struck me as being a relaxed and cheerful person. She smiled as I struggled through the greeting I had memorized on the plane. "*Subarashii*," she said and I took that for a compliment, though I had

no idea what it meant. My fear of speaking Japanese gradually disappeared as we sat in the airport coffee shop and talked about our families and our tastes in everything from music to food. The conversation was simple, but I felt comfortable with Okasan and felt a deep sense of relief during my first hours in Japan.

When we arrived at home, Taro was playing outside with his friends. "This is John from America. Say hello, Taro," Okasan said.

"But he's Japanese," he argued.

I guess I was quite a change from 6-foot-5 Italians. My homestay sisters were inside and I was nervous about meeting them, as any 17-year-old boy is when meeting girls his own age. Yuki gave such a shy hello that I felt like the village chief calling on his subjects. Tamaki was in the middle of studying for her final exams and made a brief appearance downstairs to say hello.

Tamaki and Yuki took a few days to get used to me. After all, it's not every day you have a strange teenage boy living in your house. Eventually, the awkwardness went away and we talked as brothers and sisters do. We often joked with one another. I kidded Yuki about possible "*boyfriend's*" and begged Tamaki to introduce me to some of her friends. One evening, she happily obliged my request by inviting five of her girlfriends over for a barbecue. I was so scared about meeting them, I didn't say a word all evening.

The head of the family was Otosan, a hard-working man who enjoyed being with his family. He came home around 7:30 each evening and had dinner with the family while watching television and drinking his customary three beers a night (one before, one during and one after dinner). Otosan and I would often sit at the dinner table long after the meal was finished, with dictionary in hand, and talk about everything from the prefectural elections to Nomo fever. As the days turned into weeks, we began to use the

dictionary less and our conversations grew deeper as I began to apply what I learned in school. I never felt afraid of making mistakes or asking questions. Otosan and Okasan understood that I was a student of their language and spoke to me as much as possible to help me improve.

Another invaluable learning tool was the television. It was always on at home and I became a junkie. Sometimes I would return home from school, chuck my books in my room, and watch television from 5 to 11 at night. I watched everything from animation with Taro to the comedy game shows with the entire family. I could only make out bits here and there, and I was often the only person in the room not laughing at the punchlines. When I finally understood a joke for the first time, I laughed so hard Okasan had to get me a glass of water. Right after the game shows, Okasan and I stayed downstairs to watch the Italian and English language programs that ran until midnight. Our Italian improved somewhat, but not as much as my Japanese from talking to Okasan while watching these shows.

My relationship with my family grew as I was able to express myself more freely. Every morning, I had 4 hours of class at Eurocentres Kanazawa and I was able to practice and use what I learned each day when I came home. Applying what I learned in the classroom whenever I was with my family was the key difference between learning Japanese in America and learning Japanese in Japan. Grammar that initially seemed impossible to grasp gradually became natural and easy to use. The teachers at Eurocentres were full of humor and energy and always kept the classes alive. We frequently joked and had fun, but at the end of the day, we always remembered the lesson because of the active teaching styles of the Eurocentres teaching staff.

Eurocentres Kanazawa was a place of learning, but outside of classes, a place to chat and relax. Every morning I went into the director's office to say hello and joke around with the three ladies who worked there. In class one day, I had learned the word for "one-way love" and announced to the ladies that I had a bad case of it. When they asked for whom I had this "one-way love," I replied that I wasn't sure since there were at least sixty people on my list. Naturally, they all made sure that they made the list.

The cultural program at Eurocentres Kanazawa was incredible. It heightened not only my interest in the Japanese language, but my interest in the Japanese people as well. We learned about the tea ceremony, visited exquisite gardens and shrines, tried Ikebana flower arrangement, *sumie* ink painting, and went on group excursions to the sea near Noto and the mountains near Hakusan. I had a unique opportunity to see not only the culture of today's Japan, but of the past as well. Kanazawa is a city of contrasting worlds, where one can go shopping downtown and walk five minutes to the ancient samurai sector. Walking or riding bikes through the narrow streets of Kanazawa, I felt an invaluable connection to the past.

Continued in issue No. 53

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DONBURI

A Square Meal in a Round Bowl

by Robbie Swinnerton

There's nothing fancy about the *donburi* (丼), the traditional Japanese working man's fast-food lunch. The concept is obvious and highly practical: you fill a large bowl with a generous portion of hot cooked rice; top it with your favorite preparation of fish, fowl, meat, or veggie; serve with a few pickles, a side order of miso soup, and a cup of *o-cha*; and then up chopsticks and at 'em.

A *donburi* lunch is simple and nourishing, quick to prepare, easy to eat—almost the Japanese equivalent of the sandwich, though not nearly as portable. It does not claim to be sophisticated eating, and in fact manages to break several rules of formal Japanese etiquette, which holds that rice is to be served in small, dainty bowls and should be kept separate (i.e. pure, white, and unsullied) from the cooked foods that make up the rest of the meal.

No other dish is as representative of the urban blue-collar lifestyle, in which few concessions are made to the refined aesthetics of more rarefied stratas of society. In this, the *donburi* reflects its emergence in the Meiji period a hundred years ago, when rapid social and political upheavals were accompanied by similar revolutions in people's lifestyles and diets. Cities—especially the new capital, Tokyo—were starting to move to a faster rhythm, with little time for the conventional niceties of the vanished feudal era.

The word itself refers not to a style of cooking, but to the dish in which it is served. A *donburi* is a bowl, usually ceramic, that is large enough to hold twice as much as a regular rice bowl. It comes with a fitted lid, intended to keep the contents warm; often, however, this cover remains unused, since *donburi* toppings are substantial and tend to overflow the rim of the bowl.

The *donburi* has managed not only to withstand the invasion of fast foods from the West, but to generate several restaurant chains dedicated to the principle. The biggest of these, Yoshinoya, has carved out a national empire (with overseas branches in Taiwan, Hong Kong, and China) based around the humble *gyūniku donburi* (牛肉丼)—generally known as *gyū-don* (牛丼)—a no-frills bowl of rice topped with slices of spicy, rather overcooked beef.

Almost any form of Japanese cooking lends itself to the *donburi* treatment. Thus there is the *sukiyaki donburi* (鍋焼き



丼), actually just a classier version of the rough-and-ready *gyū-don*; *yakitori donburi* (焼き鳥丼), featuring grilled chunks of chicken; and the many varieties of *sashimi donburi* (刺身丼), which use cuts of raw fish and other seafood, such as *maguro* (鮪, "tuna") and *ikura* (イクラ, "salmon roe").

Restaurants serving this dish are always easy to spot, from the prominent signs displaying the kanji for *donburi* (丼), which can also be read as *don*. Thus *ten-don* (天丼)—an abbreviation of *tempura donburi* (天ぷら丼)—signifies that the generic bowl will be topped with a portion of *tempura*, most frequently a couple of deep-fried battered prawns, moistened with a sprinkling of a soy-based gravy. *Una-don* (うな丼), shorthand for *unagi donburi* (鰻丼), features broiled fillet of eel. And *katsu-don* (かつ丼) is built around a serving of *tonkatsu* (とんかつ, "breaded pork cutlets") astride the inevitable heaping bowl of rice.

Probably the best-loved version of the genre is the *oyako donburi* (親子丼). *Oyako* translates literally as "mother and child" and refers to any recipe in which chicken and egg are served together. At a specialty restaurant, such as the historic Tamahide (玉ひで) in Tokyo's downtown Ningyōchō (人形町) district, *oyako-don* means a lacquered bowl full of freshly cooked rice covered with a delicately seasoned, slightly runny, lightly sweetened omelet containing chunks of soft gamecock. Although this is the only dish the restaurant serves at midday, such is its fame and popularity that the crowd lined up outside often stretches down to the end of the block. This can entail a thirty-minute wait for a lunch which takes half that time to actually eat. But Tamahide's product successfully fulfills every requirement of the archetypal *donburi*. It's filling, nutritious, tasty, and cheap—the epitome of a square meal in a round bowl. ♦

Robbie Swinnerton is a freelance writer based in Kamakura.



Oyako-don • おやこどん

(serves two)

Ingredients

4 eggs, gently stirred (but not beaten) with chopsticks, just enough to combine the yolks and the whites

4 oz. (110 g) boned chicken, cut into 1/2 inch (1 cm) morsels

3 green onions (or scallions), chopped into 3/4 inch (2 cm) lengths

2 cups kombu dashi stock; may substitute chicken broth

1 aburage (deep-fried tofu pouch), sliced into narrow strips

3 Tbsp. shōyu (Japanese-style soy sauce)

3 Tbsp. mirin (sweet cooking sake); if unavailable, substitute with 3 Tbsp. sugar

hot rice, freshly cooked

1 sheet toasted nori (laver)

Preparation

1. Combine *dashi* (or chicken broth), *shōyu*, and *mirin* in a saucepan and slowly bring to a boil.
2. Add the chunks of chicken and simmer for 3–4 minutes. Add the sliced *aburage* and simmer for another minute. Remove from the heat, add the chopped scallions, and let sit for about one more minute.
3. Gently mix the eggs one more time, slowly pour them over the chicken, and allow to settle. Do not stir.
4. Heat the pan slowly over medium heat until the liquid starts to bubble at the edges. Stir briefly, so that the mixture is evenly cooked but still remains runny.
5. Ladle a generous portion over a serving of steaming hot rice in a deep bowl (a soup bowl can be used in place of a *donburi* bowl) and cover with a lid or plate. The heat of the rice will cook the egg mixture until it sets firm, without becoming hard.
6. Just before serving, crumble the *nori* and sprinkle over the top as a garnish.
7. Serve with a side dish of Japanese pickles—such as *takuan* (crunchy yellow *daikon* radish pickles), cucumber *nuka-zuke* pickles, or a small *umeboshi* pickled plum—and a cup of hot *sencha* (green tea).

*** Even simpler and quicker to prepare is *tamago donburi* ("egg donburi"), made as above without the chicken. Cooked sliced onion is often added to this recipe, but since this gives it extra sweetness, the *mirin* (or sugar) should be adjusted accordingly.**



Gambling

(continued from page 19)

This means that the Ministry of Education will be involved, although one of its top bureaucrats has already been quoted in the press as saying, "We don't want this to be considered gambling. . . . We think it's more like a lottery."

Rumors abound of illegal gambling on soccer, baseball, and even sumo matches—supposedly run by yakuza and other underground groups—but the only evidence of betting on these events is outside of Japan. SSP, a UK-based international sports betting firm, offers odds on Japanese baseball, soccer, sumo, and even JRA races and has been accepting bets by phone and fax from customers in Japan since 1988. The company currently has 4,000 Japan-based clients who have opened betting accounts and deposited money in a UK bank to cover their bets. This system is technically legal, since no money changes hands in Japan.

SSP has also just started an interactive Internet betting site (<http://www.ssp.co.uk>) that caters specifically to Japanese. "The potential for growth is in sports betting where there is no legalized betting currently," explains Eric Sedensky, SSP's Japan business development manager and Japan-gambling expert. "By allowing Japanese people to bet on all Japanese sports, we are tapping that market and that potential, and the Internet should speed this process along."

LTCB's Takeuchi doesn't foresee Japan heading down that path. He believes that attitudes toward gambling depend

on national characteristics, and that in Japan, "gambling is considered a bad, immoral thing to do." But for the younger generation, like Minami Masakatsu, weaned on pachinko and the government-approved Three K's, gambling has all but lost that edge.

YOU WIN SOME, YOU LOSE SOME

Back in Shinjuku, we have been pushed out of WINS and onto the street, where the overflow has gathered around a television in front of the Heiwa Pachinko Parlor. We stop to watch the race; the silence is deafening as the two long shots make their way from the back of the pack and cross the finish line first. No one can believe what happened, and if there are any winners in the crowd, they are not admitting it.

"There's nothing wrong with gambling. It's a great way to get rid of stress and have some fun," Minami says, as he rips his ¥10,000 ticket in half and throws it on the street. "And if you know what you're doing, it's also an easy way to make some extra money." Or an easy way to lose a lot if you don't, I think to myself while waving goodbye to the ¥20,000 I put on a horse because I liked the sound of its name. But then again, with my national and local income taxes averaging less than 10 percent, maybe it's not such a bad deal after all. ♦

John Storey is a freelance writer based in Tokyo.

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

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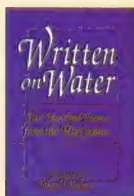
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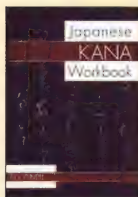


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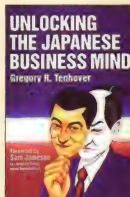


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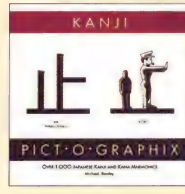
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フリテンくん

Furiten-kun



- 1 **Sushi Chef:** らっしゃい。なに から いきましよう?
Rasshai. Nani kara ikimashō?
 (greeting) what from shall go
 "Welcome. What shall I/we go from?"
 "Welcome. What would you like to start with?" (PL3)

Furiten: まず は 中トロ ね。
Mazu wa chū-toro ne.
 first as for medium tuna (colloq.)
 "First I'll have some medium tuna." (PL2)

- *rasshai* is an informal contraction of *irasshai*, the abrupt command form of the PL4 verb *irassharu* ("come"), which shopkeepers use to welcome customers.
- *ikimashō* is the PL3 volitional ("let's/I shall") form of *iku* ("go"). In this kind of question, the intonation does not rise at the end.
- *chū-* is a prefix meaning "middle/medium," and *toro* refers to premium raw tuna with high fat content, so *chū-toro* is tuna of medium fattiness; regular tuna is called *maguro*.

- 2 **Sushi Chef:** つぎ は あなご なんかに どうです? うまい すよ。
Tsugi wa anago nanka dō desu? Umai su yo.
 next as for sea eel something like how is/about tasty is (emph.)
 "How about some sea eel next? It's delicious." (PL3)

Furiten: じゃ、それ、もらう か。
Ja, sore, morau ka.
 in that case/then that will receive/take (?)
 "Sure, I'll try that." (PL2)

- *nanka* is a colloquial *nado* ("something/things like").
- *dō desu* is literally "what/how is it?" Here he's using the phrase to make a suggestion, so it's idiomatically like "How about ~?"
- *su* is a contraction of *desu* → *umai desu yo* = "it is/they are tasty."
- the question indicated by *ka* is purely rhetorical.

- 3 **Sushi Chef:** シャコ も いい の がありますよ。
Shako mo ii no ga arimasu yo.
 mantis shrimp also good one(s) (subj.) have (emph.)
 "I have some good mantis shrimp, too." (PL3)

Furiten: じゃ、それ も。
Ja, sore mo.
 in that case/then that also
 "OK, I'll have that, too." (PL2)

- *mo* implies the item is in addition to something else: "too/also."
- *no* is like the pronoun "one" or "ones"; *ii no* = "good ones."
- *arimasu* is the PL3 form of *aru* ("exist/have") for inanimate things).

- 4 **Sushi Chef:** つぎ、いくら は どうです?
Tsugi, ikura wa dō desu?
 next salmon roe as for how is/about
 "How about some salmon roe next?" (PL3)

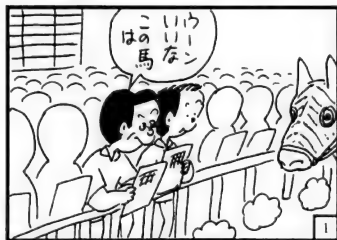
Furiten: なんかに いやに 早い ね。
Nanka iya ni hayai ne.
 somehow unpleasantly/exceedingly fast (colloq.)
 "Somehow this is disconcertingly fast."
 "You're awfully fast, aren't you?" (PL2)

Arrow: 注文 流れ
Chūmon nagare
 order suspension/abandonment
A cancelled order

- *nanka* is a contraction of *nanika*, literally "something" but often used simply as a softener, like "somehow/vaguely/kind of ~."
- *iya ni* is an adverb form of *iya* ("distasteful/unpleasant"); when modifying an adjective, it implies "excessively/to an unpleasant or troubling degree" → "awfully/terribly/bewilderingly."
- *chūmon* = "order [for food, merchandise, etc.]," and *nagare* is from *nagareru* ("flow"), which is used idiomatically to mean "be suspended/cancelled" → *chūmon nagare* = "cancelled order."

フリテンくん

Furiten-kun



- [1] **Furiten:** ウーン、いい な、この 馬 は。
Un, ii na, kono uma wa.
 hnm good (colloq.) this horse as for
 "Hmm, it's a good one, isn't it—this horse?"
 "Hmm, this horse is a good one all right." (PL2)
- the colloquial particle *na* expresses a kind of self-check or confirmation, like "(it is,) isn't it/(that appears to be the case,) doesn't it."
 - the syntax is inverted. Normal order would be *kono uma wa ii na*.

- [2] **Man:** 馬 を みた だけ で
Uma o mita dake de
 horse (obj.) saw/looked at only/alone by
 "Only by having looked at the horse,"
 いい か わるい か わかる んですか?
ii ka warui ka wakaru n desuka?
 good (?) bad (?) can tell (explan.-?)
 "Is it the case that you can tell whether it's good or bad?"
 "Can you really tell whether a horse is good or bad just by looking at it?" (PL3)

- Furiten:** まあ ね。
Mā ne.
 (interj.) (colloq.)
 "Yeah, in a way." (PL2)
- mita* is the plain/abrupt past form of *miru* ("see/look at").
 - dake de* after a verb implies "by [that action] alone."
 - wakaru* ("can know/tell"); ~ *ka wakaru* = "can tell if ~"; ~ *ka ~ ka wakaru* = "can tell whether (it is) ~ or ~."
 - n* is a contraction of the explanatory particle *no*, which indicates an explanation is being sought or offered. ~ *n desu ka* can be translated literally as "is it (the case) that ~?" but we use this locution far less in English than *n desu (ka)* is used in Japanese. Often, forms using explanatory *no* can be thought of simply as emphatic, as in the following panel.
 - mā* is a gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see." It's often used when you want to be modest about something you have been credited with, as well as when you want to avoid giving too straight an answer about something embarrassing or awkward: "Yeah, sort of, I guess/Well, yes, I suppose you might say that," etc. As in English, the modesty may be false.

- [3] **Man:**すごい んです ねー。
Sugoi n desu nē
 amazing (explan.) (colloq.)
 "That's really amazing!" (PL3)
- Furiten:** なーに、たいした ことあ ない よ。
Nāni, taishita kotō nai yo.
 what/not at all considerable/special thing not exist (emph.)
 "Not at all. It's nothing, really." (PL2)
- nē* with a long vowel is like a mild exclamation.
 - nāni* is an elongated *nani* ("what"), which is sometimes used to deny/shrug off the significance of something.
 - taishita kotō nai* is a contraction of *taishita koto wa nai*, an expression meaning "it's nothing special/nothing particularly impressive."

- [4] **Man:** 人 を 見る 目 は ない けど..
Hito o miru me wa nai kedo...
 people (obj.) look at/judge eyes as for not have but
 "Though he's no judge of people..." (PL2)
- hito o miru me* (lit., "eyes for looking at people") is an idiom for "ability to judge people."

楽天ファミリー

The Rakuten Family

by 新田朋子 / Nitta Tomoko



1

Kyōko: 雪見酒? 風流 ねー。
Yukimi-zake? Fūryū nē.
snow-viewing sake elegance/refinement (colloq.)
"Sipping sake while watching the snow? How elegant!" (PL2)

Father: ん。
N.
(interj.)
"Mmm." (PL2)

- *yukimi* refers to contemplating and enjoying the beauty of a snow scene, and *-zake* (from *sake*, "rice wine"—or more generically, any alcoholic beverage) attached to a word describing an activity refers to enjoying *sake* (or some other alcoholic beverage) while doing that activity.
- *fūryū* refers to things or activities that show cultural/aesthetic refinement.
- *ne* or *nē* by itself can be equivalent to *desu ne* ("is/are" + colloq.) in informal speech. *Nē* with a long vowel has a mildly exclamatory feeling.

2

Sound FX: しん しん しん しん しん しん
Shin shin shin shin shin shin
("sound" of snow gently falling/accumulating)

Father: 耳を澄ますと雪の積もる音まで聞こえるだろう?
Mimi o sumasu to yuki no tsumoru oto made kikoeru daro?
ears (obj.) if clarify snow (subj.) pile up sound even can hear right?
"If you listen really closely, you can even hear the sound of the snow piling up."
"If you listen really closely, you can actually hear the snow falling." (PL2)

- *mimi* = "ears" and *sumasu* means "make clear," so *mimi o sumasu* implies clarifying one's hearing—i.e., tuning one's ears to a sound. *To* after a non-past verb can make a conditional "if/when" meaning.
- *yuki no tsumoru* = *yuki ga tsumoru*, which is a complete thought/sentence ("snow piles up") modifying *oto* ("sound"). *No* often replaces the subject-marker *ga* in modifying clauses.

3

Sound FX: バサ...
Pasa
Fumpf (sound of soft clump of snow landing)

Kyōko: あ、枝から落ちる音。
A, eda kara ochiru oto.
(interj.) branch from fall sound
"Ahh, the sound of snow falling off a branch." (PL2)

- *eda kara ochiru* is a complete thought/sentence ("[it] falls from a branch") modifying *oto*. Her statement is a sentence fragment, containing only a modified noun (no main verb). The same is true below.

4

Sound FX: ズズン
Zu zuzun
Thud dududd (sound of something heavy falling)

Kyōko: あ、お母さんがこける音。
A, okāsan ga kokeru oto.
(interj.) mother (subj.) fall/tumble sound
"Ahh, the sound of mother taking a tumble." (PL2)

Father: 言わんでいい。
Iwan de ii.
not say with is good/fine
"You don't have to say that."
"Did you have to say that?" (PL2)

- *kokeru* is an informal/slang word for "trip/fall/take a tumble." *Okāsan ga kokeru* is a complete thought ("mother takes a tumble") modifying *oto*.
- *iwana* is a contraction of *iwanai*, negative of *iu* ("say").
- *~ de ii* (lit. "is good/fine with ~") is an expression meaning "is adequate/acceptable/fine." When it follows a negative, it means "you don't have to ~," sometimes implying "you shouldn't ~." Here the feeling is like "Did you have to say that?" implying her statement has spoiled the mood.

楽天ファミリー

The Rakuten Family

by 新田朋子 / Nitta Tomoko



1

Mother: 中村さん、結婚 決まった って。
Nakamura-san, kekkon kimatta tte.
 (surname-hon.) marriage was decided (quote)
 "As for Nakamura, marriage has been decided, I hear."
"I hear the Nakamuras' girl is getting married."
 (PL2)

Kyōko: えー? "Wha-a-t?!" (PL2)

Father: あそこ の 娘さん は 30才 だった な。
Asoko no musume-san wa sanjussai datta na.
 that place of daughter-(hon.) as for 30 yrs old was (colloq.)
"Their daughter's 30, right?" (PL2)

- *Nakamura-san* here could refer either to the family or to the bride-to-be herself. The father seems to take it as the former.
- *kimatta* is the plain/abrupt past form of *kimaru* ("be decided"), so *kekkon (ga) kimatta* is literally "marriage was/has been decided." *Tte* is quotative, indicating the mother is relaying information she has heard from the Nakamuras or from some other source.
- a long *ē?* with a rising intonation is like "Wha-a-t?"
- *musume* = "daughter/girl"; *-san* is usually added for politeness when speaking of someone else's daughter.

2

Mother: どうして 年 を 言う の よ?
Dōshite toshi o iu no yo?
 why age (obj.) say (explan.) (emph.)
"Why did you have to mention her age?" (PL2)
 安心しちゃった じゃない。
Anshin shichatta ja nai.
 is relieved-(regret) is not
"Now she thinks she has all the time in the world."
 (PL2)

Father: う... そー か。
U... sō ka.
 (interj.) that way (?)
"Uh... Oh, right." (PL2)

- ending a sentence with the explanatory *no plus yo* is mostly feminine.
- *anshin shichatta* is a contraction of *anshin shite shimatta*, from *anshin suru* ("to relax [mentally]/stop worrying/be relieved"). *Shimatta* after a *-te* form implies the action is regrettable/undesirable.
- *ja nai* (lit., "is not") in this case is short for *ja nai no* ("isn't it the case that?"), from *de wa nai desu ka*. Here it is a purely rhetorical question serving more as a complaint or accusation.
- *sō ka* is a question ("Is it that way?/Is that right?"), but it's also used to express sudden realization or understanding ("Oh, right!")—in this case, the realization that he has goofed.

3

Father: 京子、京子。
Kyōko, Kyōko.
"Kyōko, Kyōko." (PL2)

4

Father: 30 でも 美人 だった から な。
Sanjū demo bijin datta kara na.
 30 even though [she] is/was pretty was because/so (colloq.)
"She may be 30, but she's a real beauty." (PL2)

Kyōko: ほっといてっ!
Hottoite!
"Leave me alone!" (PL2)

Sound FX: バン!
Ban!
Blam! (sound of door slamming shut)

Mother: ああ
Aaa (groan)

- *hotoite* is a contraction of *hōtte oite*, from *hōtte oku* ("leave be/leave alone"); the *-te* form is being used as an informal/abrupt request.

劇画広告・世界は動く!

THE WORLD KEEPS CHANGING

— A Dramatic Comic Advertisement —



Businessman 1: *Na, naniit!?*
"Wha, whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TV program he was looking forward to got cancelled."

FX: GAAAN
(an FX word indicating shock or realization)

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REGGIE

さく
作 • Guy Jeans
が
画 • ヒラマツ ミノル

Story • Guy Jeans
Art • Hiramatsu Minoru

Reggie Foster, a long-time star hitter for the Richmond Flags baseball team, has a bad season and is let go by his team. Still confident in his abilities, he is sure he will be able to sign with another team—but alas, a slugger in a slump isn't hot property in Major League Baseball. Out of options in the US, he reluctantly accepts his manager's suggestion to play in Japan—for \$2.5 million a year.

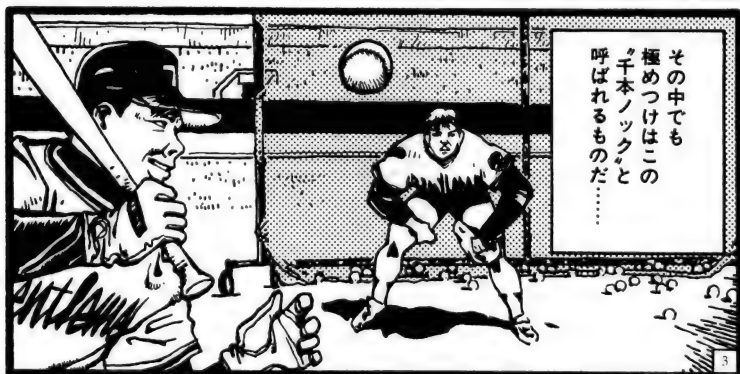


Before leaving for Tokyo, Reggie has two ominous encounters. First, he meets with Hirayama, the team's manager, who clearly resents Reggie's indulgent contract. "Lots of Major Leaguers have come to Japan in the past," he sneers. "But most of them were ready for the junk heap." Then Reggie consults with an American player who has played in Japan in the past. His advice: "Think of it as a bad dream for a year and just deal with it."

Reggie gets celebrity treatment at Narita airport, and by the time he and his girlfriend Laura make it to their new apartment, they are in dire need of a rest. No sooner do they begin to settle in, however, when Reggie's interpreter Uchida shows up to whisk Reggie off to a press conference and then training camp—leaving Laura behind in Tokyo.

The press conference proves to be a nightmare, but it's nothing compared to spring training . . .





- 1 **Narration:** 下半身 強化 の 必要 が ある と 判断された レジー は
kahanshin kyōka no hitsuyō ga aru to handan saretai Reiji wa
 lower body strengthening of necessity (subj.) exists/have (quote) was judged (name) as for
 As for Reggie, who had been judged in need of lower-body strengthening,

ランニング 主体 の 日々 が 続いた。
ranningu shutai no hibi ga tsuzuita.
 running main component of days (subj.) continued
 days composed mainly of running continued.

It was determined that Reggie needed to strengthen his lower body, and so his days were filled with running. (PL2)

- the quotative *to* marks the complete thought/sentence *kahanshin kyōka no hitsuyō ga aru* ("the need exists for strengthening of [his] lower body") as the content of *handan saretai* ("was judged," past passive form of *handan suru*, "judge")—i.e., the clause before *to* states the specific nature of the judgment made.
- kahanshin kyōka no hitsuyō ga aru to handan saretai* is in turn a complete thought/sentence ("[he] was judged as having the need to strengthen [his] lower body") modifying *Reiji*, which *wa* marks as the topic of what follows.
- ranningu* is a katakana rendering of the English "running."
- shutai* is literally "main body," and "～ *shutai*" when speaking of an activity implies "～ is the principal/main component" of the activity. Here, the *no* makes it a modifier for *hibi* ("days," plural of *hi*, "day"), which implicitly refers to the activities done during those days.
- tsuzuita* is the plain/abrupt past form of *tsuzuku* ("continue").

- 2 **Coach:** 何で それ が できねーんだ よー!
Nande sore ga dekinē n da yō!
 why that (subj.) can't do (explan.) (emph.)
"Why can't you do it?!" (PL2)

Sound FX: バチン

Bachin

Whack (sound of player being hit)

Narration: 日本式 練習法 は 彼 にとって 海兵隊 の 新兵 教練 を 思わせる
Nihon-shiki renshū-hō wa kare ni totte kaiheita no shinpei kyōren o omowaseru
 Japan-style training methods as for him to/for Marines of new recruit basic training (obj.) make [one] think

シゴキ できなかった。
shigoki de shika nakatta.
 hard training/hazing was only

The Japanese training methods were for him nothing but relentless training that made him think of new-recruit training in the Marine Corps."

To Reggie, the Japanese methods of training brought to mind nothing less than a Marine Corps boot camp. (PL2)

- nande* is a colloquial/informal *naze* or *dōshite*, "why?"
- dekinē* is a rough, masculine variation of *dekinai* ("cannot do"), from *dekiru* ("can do"). The vowel combination *ai* of *ten* changes to *ē* in masculine slang and certain dialects.
- shiki* is a suffix meaning "type/style," and *-hō* is a suffix meaning "method/technique."
- omowaseru* is a causative ("make/let") form of *omou* ("think") → "makes [one] think/is suggestive of/reminds [one] of."
- kaiheita no shinpei kyōren o omowaseru* is a complete thought/sentence ("makes one think of new-recruit training in the Marine Corps") modifying *shigoki* ("hard training/hazing").
- de shika nakatta* is the plain/abrupt past form of *de shika nai* ("is only/nothing but").

- 3 **Narration:** その中でも 極めつけ は この "千本ノック" と 呼ばれる もの だ。
Sono naka demo kiwametsuke wa kono "senbon nokku" to yobareru mono da.
 even among them the ultimate/extreme as for this 1000-(count) knocks/fungoes (quote) is called thing is
 As for the ultimate among those methods, it is this thing that is called "a thousand knocks."
The most extreme of these methods is this one, known as "a thousand fungoes." (PL2)

- sono naka* = "within that/among those," and *demo* adds the meaning of "even" for the feeling of "even among the several grueling methods, the ultimate/most extreme is ~."
- sen* = "thousand," and *-bon* is from *-hon*, the counter suffix for long, slender things (such as pencils, pins, bottles, chopsticks, etc.) as well as for hits/homers in baseball. With certain numbers, *h* changes to *b* or *p* for euphony.
- nokku* is a katakana rendering of the English "knock." In baseball it refers to a batter swinging at a ball he has tossed into the air himself—i.e., fungo batting—as well as to any kind of fielding practice in which the ball is hit this way. *Senbon nokku* ("a thousand knocks/fungoes") is a particularly grueling drill in which a single player faces the batter at a short distance (see panel) to field grounders and line drives hit sharply to his right and left in quick succession until he collapses. A more colorful name in English might be "fungo hell" or "fungo death."
- yobareru* ("is called/named/known as") is the passive form of *yobu* ("call").
- senbon nokku to yobareru* is a complete thought/sentence ("['it] is called 'a thousand knocks'") modifying *mono* ("thing," here referring to a method of practicing) → "the method of practicing known as 'a thousand knocks.'"



- 1 **Sound FX:** カッ
Ka!
Crack! (sound of bat hitting the ball)
- 2 **Sound FX:** ビシィ
Bishi
(sound of ball glancing off tip of glove)
- 3 **Kurozumi:** このオ、ボケカス がア。 そんな 球 も 捕れねえ ンなら、 さっさと 死んじまえ!!
Konō, boke kasu gā. Sonna tama mo torenē n nara, sassa to shinjimai!!
(interj.) dimwit (emph.) that kind of ball even can't catch if it is that expeditiously die
"You peabrain scum! If you can't even catch a ball like that, why don't you just go ahead and die already!" (PL2)
- Player:** ゼエ ゼエ ゼエ
Zē zē zē (very labored breathing/wheezing)
- kono* is literally "this," but before an epithet it's like "you ~."
 - boke* as an epithet implies the person's lights have dimmed or he has gone loco/senile, and *kasu* means "dregs/refuse," so *bokekasu* essentially calls the person "halfwitted/moronic/incompetent scum."
 - ga* here simply adds emphasis.
 - toorenē* is a rough, masculine version of *torenai* ("cannot catch"), from *toreru*, the potential ("can/be able to") form of *toru* ("catch/capture").
 - n* is a contraction of explanatory *no*, and *nara* makes a conditional "if" meaning, so *n nara* is like "if it is the case that ~." *Torenai n nara* = "if it is the case that you can't catch" → "if you can't catch."
 - shinjimai* is a contraction of *shinde shimae*, the *-te* form of *shinu* ("die") plus the abrupt command form of *shimau* ("end/finish/put away"). The *-te* form plus a *shimae* command implies "go ahead and [do the action]"—either in the sense of "immediately/without delay" or in the sense of "regardless of the consequences."
- 4 **Reporter 1:** うへへ、 おっかね。
Uhē, okkane.
(exclam.) scary/fearsome
"Ai-yi-yi, [he = the coach] is scary."
"Egad, what a terror!" (PL2)
- Reporter 2:** よく やる よ なア。
Yoku yaru yo nā.
amazingly do (emph.) (colloq.)
"It's incredible how they do it, isn't it?"
"I can't believe they're still at it." (PL2)
- Player:** オオッ!!
O!
"Ahhh!" (cry of pain)
- okkane* is a variation of *okkanai*, a slang word for "scary/frightful" or "[I'm] scared/terrified."
 - yoku* is the adverb form of the adjective *ii/yo* ("good/fine/OK"). The adverb form can mean "well/carefully/thoroughly" or it can mean "frequently/a lot." Here it means "to an amazing extent."
- 5 **Reggie:** なあ、ウチダ、これは 何 の ための 練習 なんだ?
Nā, Uchida, kore wa nan no tame no renshū na n da?
hey/say (name) this as for what of purpose for practice (explan.)
"Say, Uchida, what's the purpose of this training?" (PL2)
- nā* (or *na*) at the beginning of a sentence is a mostly masculine way of getting the listener's attention, like "say/hey/you know." Female speakers would generally use *ne* or *nē*.
 - X no tame no Y* = "Y for the purpose/benefit of X," so *nan no tame no renshū* = "practice for the purpose/benefit of what?"
 - na n da* is a contraction of *na no da*, the form explanatory *no da* takes after nouns. Asking a question with *na n da* sounds very abrupt and is mostly masculine. Female speakers would generally use just *na no*.
- 6 **Uchida:** 選手 が 失神する 寸前 まで 続ける 事 で 本当の 技術 が 身につく と
Senshu ga shishin suru sunzen made tsuzukeru koto de hontō no gijutsu ga mi ni tsuku to
player (subj.) faint/collapse verge until continue thing/action by true technique/skill (subj.) is acquired (quote)
コーチ 連中 は 言ってる みたい だけど...
kōchi renchū wa itteru mitai da kedo.
coach(es) bunch as for are saying it seems but
"By continuing this until the players are on the verge of collapse, true skills are acquired—that's what the coaches seem to be saying, but..."
"The coaches claim that keeping this up until the players are on the verge of collapse gives them the skills that really count." (PL2)
- senshu ga shishin suru* is a complete thought/sentence ("the player faints") modifying *sunzen* ("verge").
 - koto* is literally "thing," but here it refers to an "action"; *senshu ga shishin suru sunzen made tsuzukeru* is a complete thought/sentence ("[they] continue until the verge of the player fainting") modifying *koto* → "the action of continuing until the player is on the verge of fainting." *De* = "by" → "by the action of ~."

(continued on following page)



- *mi* = "body/self," and *tsuku* = "stick/attach to," so *mi ni tsuku* is literally "attaches to one's body," an idiomatic expression used to speak of acquiring skills and knowledge.
- the quotative *to* marks everything before it as the specific content of *itte iru* ("is/are saying"), from *iu* ("say").
- *renchū* is an informal word for referring to a group of people: "bunch/crew."
- *mitai da* after a verb implies "that's the way it appears."
- *kedo* is literally "but," but here it's used merely to soften the end of his sentence.

1 **Sound FX:** ダン
Dan
Thwap (sound of ball hitting glove)

2 **Reggie:** なんて 馬鹿げた 事 を させてる んだ!
Nante bakageta koto o saseteru na da!
what kind of stupid/idiotic thing (obj.) is/are making [him] do (explan.)
"What kind of ridiculous thing are they making him do?"
"What a load of crap!" (PL2)

- *nante* is a colloquial equivalent of *nan to iu* (literally, "called what?" but idiomatically meaning "what kind of").
- *bakageta* is a past verb in form, but it means "(is) foolish/idiotic."
- *saseteru* is a contraction of *sasete iru*, from *saseru*, the causative ("make/let") form of *suru* ("do").
- as with noun + *na na da?*, asking a question with verb + *na da?* is masculine and sounds quite abrupt/rough. Female speakers would usually just use verb + *no?*

3 **Kurozumi:** オラァー、どうしたア? 立たんか!
Orā dō shita? Tatan ka!
(interj.) what/how did won't [you] stand?
"Hey! What's the matter? On your feet!" (PL2)

Player: ゼエ ゼエ ゼエ
Zē zē zē
(labored breathing/wheezing)

- *orā* is a distorted form of *korā* (or *kora*), an interjection for scolding; depending on the situation it can be like "Hey!/No!/Stop that!/Cut it out!"
- *dō* is "how/what" and *shita* is the plain/abrupt past form of *suru* ("do"), so *dō shita* is literally "what did you do?" But the expression is often used idiomatically to mean "What's wrong?/What's the matter?/What's the trouble?"
- *tatan* is a contraction of *tatanai*, negative of *tatsu* ("stand/get up"); *ka* makes it formally a question, "will you not stand?" but when spoken forcefully the abrupt negative form of a verb can make a strong command → "Stand up!/On your feet!"

4 **Sound FX:** カキン
Kakin
Crack (sound of bat striking ball)

5 **Sound FX:** ドスッ
Dosu!
Thump (dull thud of ball hitting him in the back)
Player: ウォッ!
Uo!
Urk! (grunt of pain)



1

FX: ごろりん
Gororin
 (effect of rolling over)

Player: ぐう～
Gū-
 “Aahhh!” (groan of pain)

2

Kurozumi: 転げる 元気が ある なら 立てエ!
Korogemawaru genki ga aru nara taiē!
 roll around energy/vigor (subj.) exists/have if stand up
 “If you have the energy to roll around, then stand up!” (PL2)

- *korogemawaru* (“roll around”) modifies *genki* (“energy/vigor”) → “rolling-around energy” → “energy to roll around.”
- *Ga* then marks *genki* as the subject of *aru* (“exists/you have”).
- *nara* after the plain form of a verb makes a conditional “if” meaning.
- *tate* is the abrupt command form of *tatsu* (“stand/get up”). The last vowel is elongated because he is shouting it.

3

Reggie: やめろ!!
Yamerō!
 stop
 “Stop it!” (PL2)

- *yamerō* is the abrupt command form of *yameru* (“stop/quit”). Again, the long final vowel reflects shouting.

4

Reggie: これ 以上 は 見ておれん! おまえは 奴 を 殺す 気 か?!
Kore ijō wa mite oren! Omae wa yatsu o korosu ki ka?!
 this more than as for cannot watch you as for guy/fellow (obj.) kill intention (?)
 “I can’t watch any more than this! Do you intend to kill the guy?”
 “I can’t watch this any longer! Are you trying to kill him?!” (PL2)

Kurozumi: なア、なにを～!
Nā nani ō!
 (stammer) what (obj.)
 “Wh-what the…” (PL1-2)

- *ijō* = “more than,” so *kore ijō* = “more than this” → “any more/any longer.”
- *mite* is the *-te* form of *miru* (“see/look at/watch”) and *oren* is a contraction of *orenai*, a negative potential (“can’t”) form of *oru*, which can replace *iru* (“exist/be in a place” for people and animate beings) in *-te iru* forms. The feeling given by this form can range from humble/respectful to strongly assertive to arrogant, so some caution is needed in using it.
- *omae* is an informal/rough masculine word for “you.”
- *yatsu* is an informal/rough word for “fellow/guy,” here meaning “that fellow/guy.”
- *nani ō* is a rough, fighting retort. Literally it is “what” plus the object marker *o*, so it essentially implies “what did you say?” That seems to fit reasonably well here, but in many cases better English equivalents would be expressions like “Oh, yeah?/Bull—! You’ve got some nerve!/Now you’ve said it!”

5

Reggie: こんな 事 で 技術 が 身につく はず が ない だろ!
Konna koto de gijutsu ga mi ni tsuku hazu ga nai daro!
 this kind of thing by/from technique/skill (subj.) be acquired reason/expectation (subj.) not exist surely
 “Surely there’s no reason to believe one will acquire skill from this kind of thing!”
 “How could this possibly make anyone a better fielder?!” (PL2)

Kurozumi: ウ～ツ!
Ū!
 “Grrrr.” (PL2)

- *konna koto de gijutsu ga mi ni tsuku* is a complete thought/sentence (“skill is acquired by this kind of thing”) modifying *hazu*, which is a noun referring to “normal expectations/belief.” ~ *hazu ga nai* (lit., “expectation does not exist”) means “can’t/don’t normally expect ~” → “how can it possibly ~?”
- *daro* (or *darō*) makes a conjecture (“surely ~”), but, especially when the last vowel is short, it often has more the feeling of “you know very well that ~.”



- 1 **Reggie:** あんたら は そう やって 自分達 が 扱いやすい ように
Anta-ra wa sō yatte jibun-tachi ga atsukai-yasui yō ni
 you-(plur.) as for that way by doing yourselves (subj.) is/are easy to handle so that
 プレイヤーの 人格 を 奪い去ろうとしている だけ だ!!
pureiyā no jinkaku o ubaisarō to shite iru dake dā!
 players' character (obj.) are trying to take away forcibly only is
 "You guys, by doing that, are only trying to steal away the players' characters so they are easier for you to handle."
 "This is just your way of crushing your players' spirits so they're easier for you to handle." (PL2)
- *anta* is a more casual-sounding *anata* ("you"), and the suffix *-ra* makes nouns and pronouns referring to humans (and those used in a few other special cases) into plurals. Using *anata* (let alone *anta*) with one's superiors is generally considered impolite and avoided; names or titles are used instead. The suffix *-ra* has a more informal feeling than *-tachi* and is usually the plural suffix of choice when talking tough.
 - *yatte* is the *-te* form of *yaru* ("do"); *sō yatte* = "doing like that/that way" → "doing that/by that means."
 - *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. Here it refers to his listener, so it's like "you." *-Tachi* makes it plural, referring not just to Kurozumi but to all of the coaches.
 - *atsukai* is the stem of *atsukau* ("handle/deal with"), and the suffix *-yasui* after a verb means it is easy to do the action: *atsukai-yasui* = "easy to handle." *Yō ni* is like "so that/so as to ~," indicating the purpose/aim of the following verb.
 - *jinkaku* refers to a person's personal qualities: "character/personality/individuality."
 - *ubaisarō to shite iru* is the progressive ("is/are ~ing") form of *ubaisarō to suru*, where *ubaisarō* comes from *ubaisaru* ("take away by force"). A verb ending in *-ō-yō to suru* gives the meaning "make an effort/try to [do the action]."

- 2 **Reggie:** 違う か?!
Chigau ka?!
 different (?)
 "Am I wrong?"
 "Isn't that right?" (PL2)
- *chigau* means literally "differs/is different," but often implies "is wrong/mistaken." As a question it becomes "is that wrong?" → "Isn't that right?"

- 3 **Sound FX:** ポン
Pon
 Tap (effect of tap on shoulder with bat)

- 4 **Kurozumi:** そう カリカリすんな よ、ガイジンさん! 次はおめエの番だからよ。
Sō karikari sun na yo, Gaijin-san! Tsugi wa omē no ban da kara yo.
 that way get excited-(prohib.) (emph.) foreigner-(hon.) next as for your turn is because (emph.)
 "There's no need to get so worked up, Mr. Foreigner. You get your turn next." (PL2)
- *sun na* is a contraction of *suru na*, the abrupt prohibition/negative command form of *suru* ("do"). *Karikari suru* is a colloquialism for "get excited/worked up/hot and bothered" → *karikari suru na* = "don't get so worked up."
 - the word *gaijin* ("foreigner") sometimes carries uncomplimentary connotations; adding the polite suffix *-san* can give a feeling of respect, but here Kurozumi is using it with some sarcasm.
 - *omē* is a variation of *omae*, the rough, masculine word for "you."

- 5 **Reporter 1:** どうやら レジー も 洗礼 を 受ける らしい な。
Dōyara Rejii mo senrei o ukeru rashii na.
 apparently (name) also baptism (obj.) will receive it appears (colloq.)
 "It looks like Reggie's going to receive the baptism, too." (PL2)

- Reporter 2:** どこまで 持つ か 見モノだ。
Doko made motsu ka mimono da.
 where as far as will hold/last (?) sight to see is
 "How long he lasts will be something to see."
 "It'll be interesting to see how long he lasts." (PL2)

- Reporter 3:** ぼけっとしてねえで、カメラ班 を 呼んで来い。
Boke-ito shitenēde, kamera-han o yonde koi.
 not be daydreaming camera crew (obj.) go call
 "Don't just stand there. Go get the camera crew!" (PL2)

- *dōyara* works together with *rashii* to give the meaning "apparently (is)/appears/looks like."
- *motsu* ("hold/carry") can be used idiomatically to mean "hold out/endure/survive."
- *mimono* is literally "see" plus "thing," implying "thing to see."
- *boke-ito shitenēde* is a slang contraction of *boke-ito shite inaide*, a negative *-te* form of *boke-ito shite iru*, from *boke-ito suru* ("daydream/be lost in one's own thoughts" or "stand around doing nothing").
- *yonde* is the *-te* form of *yobu* ("call") and *koi* is the abrupt command form of *kuru* ("come"). The *-te* form of a verb plus *kuru* is often equivalent to "go [do the action]" in English.



1

Uchida: まずい よ、レジー、コーチ を あんなに 怒らせてから
 Mazui yo, Reiji, kōchi o anna-ni okorasete kara
 is bad/awkward (emph.) (name) coach (obj.) that much after making angry
 スペシャル ノック を 受ける なんて..
 supesharu nokku o ukeru nante.
 special knock/fungo (obj.) receive as for
"This is bad, Reggie—getting a special fungo drill after making the coach so mad at you." (PL2)

- *mazui* means "bad" in reference to taste, appearance, skill, or the situation. For situations it implies "awkward/undesirable/dangerous."
- *anna-ni* = "that much/to that extent."
- *okorasete* is the -te form of *okoraseru* ("make angry/provoke"), and *kara* after the -te form of a verb means "after [doing the action]."
- *nante* here is a colloquial equivalent of *nado to iu koto wa*, literally, "as for a thing that can be described something like ~" —which is essentially just a fancy *wa* ("as for"). By inverted syntax, this marks the topic of *mazui* ("is bad/awkward").

2

Reggie: なアーに、心配 いらん さ。
 Nāni, shinpai iran sa.
 what/is nothing worry not needed (colloq.)
"Nah, there's no need to worry." (PL2)

Reggie: こんな 馬鹿げた モノ に まともに 付き合うつもり は ない よ。
 Konna bakageta mono ni matomo ni tsukiau tsumori wa nai yo.
 this kind of stupid/ridiculous thing with seriously go along intention as for not have (emph.)
"I have no intention of seriously going along with such a ridiculous exercise." (PL2)
 いざとなれば 死んだ フリ さ!
 Iza to nareba shinda furi sa!
 if in danger/in a pinch died pretense (is-emph.)
"If things get ugly, I'll just play dead!" (PL2)

- *nāni* is an elongated *nani* ("what"), which is sometimes used to deny or belittle the significance of something → "it's nothing/never mind that/it's no big deal."
- *matomo ni* implies facing something head on or doing something squarely/straightforwardly/seriously.
- *iza* ("well/nw/come now") in modern Japanese almost always occurs as part of an idiom like *iza to nareba*—lit., "if it comes to now," meaning "if I get in a pinch/if push comes to shove."
- *sa* gives authoritative/confident emphasis at the end of a sentence in informal speech, usually taking the place of *da/desu* ("is/are"); this use is mostly masculine.

3

Uchida: は... (thinking:) しかし アメリカ人 は 合理的に できて んだ なア..
 Hā... Shikashi Amerika-jin wa gōri-teki ni dekite n da nā.
 uh-huh/right (emph.) Americans as for rationally/pragmatically are made/built (explan.) (colloq.)
"Uh-huhhh..." (thinking) Americans sure are built pragmatically.
"Uhh-huh..." Americans sure are pragmatic. (PL2)

- *shikashi* (lit., "but") is sometimes used as an emphatic word to introduce statements of surprise or amazement.
- *dekite n da* is a contraction of *dekite iru* ("is/are made") plus explanatory *no da*.

4

Hirayama: おい、黒住。
 Oi, Kurozumi.
 hey (name)
"Hey, Kurozumi." (PL2)

- *oi* is an abrupt "hey!" or "yo!" for getting someone's attention.

5

Hirayama: その ノック、私 が 代わろう。
 Sono nokku, watashi ga kawarō.
 that/those knocking/fungo line (subj.) shall switch
"For that fungo batting, I'll switch with you."
"Let me switch with you." (PL2)

- *kawarō* is the volitional ("let's/I shall") form of *kawaru* ("switch/change places").

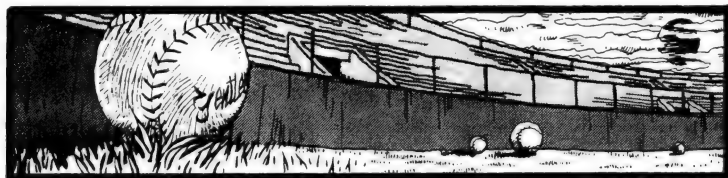
6

Reggie: ウチダ。
 Uchida.
 (name)
"Uchida." (PL2)

7

Reggie: さっき 言った 事 は 取り消す。 / ノッカー が あいつ となると 話は 別 だ!
 Sakki itta koto wa torikesu. / Nokkā ga aitsu to naru to hanashi wa betsu da.
 a while ago said thing as for retract knocker/batter (subj.) that guy if/when becomes story as for separate/different is
"I take back what I said before. / If he's gonna be the batter, it's a whole different story!" (PL2)

- *ita* is the plain/abrupt past form of *iu* ("say"). *Sakki ita* is a complete thought/sentence ("I said [it] a while ago") modifying *koto* ("thing"). *Wa* marks this as the topic of *torikesu* ("cancel/retract").
- *aitsu* comes from *ano yatsu* ("that" + "guy/fellow"), a rather rough way of referring to someone.
- *naru* means "become," the preceding *to* marks the result of the becoming, and the following *to* makes a conditional "if/when" meaning: "if the batter becomes that guy" → "if he's going to be the batter."



1 **Reggie:** ゼエ ゼエ ゼエ
Zē zē zē
(labored breathing/wheezing)

2 **Reggie:** ハア ハア ハア
Hā hā hā
(breathing hard)

3 **Reporter 1:** お、 おい、 まだやる のか?
O- oi, mada yaru no ka?
(stammer) (interj.) still do (explan.-?)
“H-heh, is it that they’ll still do more?”
“**G-good grief, are they gonna keep at it?**” (PL2)

Reporter 2: いくら 何 でも もう 無理 さ... 2時間 以上 も ぶっ通し だから な。
Ikura nan de mo mō muri sa. Nijikan ijō mo buttōshi da kara na.
how much what even if is already impossible (is-emph.) 2 hours more than (emph.) nonstop because it is (colloq.)
“No matter how you look at it, he can’t possibly go on anymore. They’ve been at it nonstop for more than 2 hours.”
“**No matter how tough he might be, he’s had it by now. After all, they’ve been at it for more than 2 hours.**” (PL2)

- *no ka* is like “is it (the case) that ~?”
- *ikura nan de mo* is an expression meaning “no matter how you look at it/no matter what the situation might be/whatever you might say.”
- *mō* is literally “already,” but when followed by a negative it implies “no longer ~/not ~ anymore.” Here the negative is in the word *muri* (“impossible”).
- *ijō* after an amount means “more than [that amount].”
- *buttōshi* is an informal/slang noun referring to something that proceeds continuously without break throughout the specified timespan. It’s the noun form of *buttōsu* (“continue/keep at throughout,” from the emphatic prefix *bu!* + *tōsu*).

4 **Reggie:** ゼエ ゼエ ゼエ ゼエ ゼエ
Zē zē zē zē zē
(labored breathing/wheezing)

Reggie: Gu
“Urg!” (grunt)



- 1 **Narration:** クタクタに 疲れた レジー は 愛しい ローラの 優しい 声 を 聞こうとした が...
Kutakuta ni tsukareta Rejii wa itoshii Rōra no yasashii koe o kikō to shita ga...
 (strengthless FX)-(manner) became tired (name) as for beloved (name) 's gentle/tender voice (obj.) tried to hear but
 Reggie, who'd become utterly exhausted, tried to hear his beloved Laura's tender voice, but ...
Dead tired, Reggie tried calling his beloved Laura to hear her tender voice, but ... (PL2)
- kutakuta* represents the effect of feeling limp from physical exhaustion or psychological shock. Adding *ni* makes it an adverb, here modifying *tsukareta*.
 - tsukareta* is the plain/abrupt past form of *tsukareru* ("grow tired"). *Kutakuta ni tsukareta* is a complete thought/sentence ("[he] had become/was utterly exhausted") modifying *Rejii* ("Reggie").
 - no* is possessive, so *Rōra no koe* = "Laura's voice"; *Rōra no yasashii koe* = "Laura's tender voice."
 - kikō* is the volitional ("let's/I shall") form of *kiku* ("hear/listen to"), and *to shita* is the plain/abrupt past form of *to suru*. A verb ending in *-ō/-yō to suru* gives the meaning "make an effort/try to [do the action]."

- 2 **Reggie:** やあ! ローラ、俺 だ。
Yā! Rōra, ore da.
 (greeting) (name) I/me is
"Hey, Laura, it's me." (PL2)
- yā* is an informal greeting ("Hi!/Hey!/Yo!") used by male speakers.
 - ore* is a casual, masculine word for "I/me."

- 3 **Laura:** 私 を こんな 所に 置いてけぼりにして、
Watashi o konna tokoro ni oitekebori ni shite,
 me (obj.) this kind of place at leaving behind
 今 まで 連絡 も せずに 一体 どういう つもり よ!!
ima made renraku mo sezu ni itai dō iu tsumori yo?!
 now until contacting even without doing (emph.) what kind of intention (is-emph.)
"What's the big idea—leaving me behind in a place like this and not even calling until now?!" (PL2)

Sound FX: ガチャン!!

Gachan!!

Bam!! (sound of receiver being slammed down at the other end)

- oitekebori ni shite* is the *-te* form of *oitekebori* (or *oitekibori*) *ni suru*, a colloquial expression for "leave someone behind/give someone the slip."
- renraku* refers to the act of "getting in touch/making contact," and *renraku suru* is its verb form. *Sezu ni* is equivalent to *shinaide*, a negative *-te* form of *suru*, so *renraku sezu ni* = "without getting in touch/calling." Inserting *mo* makes it emphatic: "without even getting in touch/calling."
- itai* is an emphasis for question words: "(What) in the world?/(How) on earth?"
- dō iu tsumori* is literally "what kind of intention" → "what do/did you have in mind?" or "what could you be/have been thinking?" → "what's the big idea?"
- using just an emphatic *yo* with a question word makes a relatively sharp question in colloquial speech. Male speakers are more likely to use *da yo* in such cases.

- 4 **Sound FX:** ツー ツー
Tsū tsū
 (phone tones)



BASIC JAPANESE through comics

Lesson 52 • An extraordinary word: *sugoi*

Extraordinary. That seems to sum up the word *sugoi* best. If you're watching a basketball game and someone makes a clutch play, you say, *Sugoi!* If you see a breathtaking sunset, you say, *Sugoi!* If your friend successfully juggles two jealous boyfriends in one evening, you say, *Sugoi!*

As these examples suggest, *sugoi* is used to express surprise or awe: "Wow!" "Incredible!" "Amazing!" "Cool!" Looking at the kanji, however, we find that the original meaning was more negative. *Sugoi* is written 凄い, the same kanji as in *sugomu* (凄む, "threaten/intimidate"). In fact, Kenkyusha's Japanese-English Dictionary lists four definitions in the following order: (1) "dreadful/horrible"; (2) "uncanny/ghastly"; (3) "superb/wonderful"; and (4) "awful/immense/tremendous."

The use of *sugoi* to express feelings of disgust or eeriness may have once been the norm, but today the word covers a range of meanings from "wonderful" to "bizarre" to "terrible." It's used both as an exclamation and as a modifier. Here we start with the former.

Sugoi = "Wow!"

Yawara and her grandfather were almost run over by the chauffeur of a bratty rich girl named Sayaka, who caused the near-accident by covering the chauffeur's eyes from behind. Ostensibly to apologize, but mostly because she is bored, Sayaka has invited them to her incredibly beautiful house.



© Urusawa Naoki / Yawara!, Shogakukan

Yawara: す...
Su...
(stammer)
"W—"

Yawara: すごい!!
Sugoi!!
amazing/awesome
"Wow!" (PL2)

Sugoi = “Incredible!/Great job!”

Shima and his friend just watched another golfer make a spectacular shot from the rough.



© Hirokane Kenshi / *Kachō Shima Kōsaku*. Kodansha

Friend: うオ～、すごい すごい!

Uō, sugoi sugoi.

(exclam.) incredible incredible

“Wow! Way to go! Way to go!” (PL2)

Shima: ナイス リカバリー! ピン そば 1 メートル!!

Naisu rikabarii! Pin soba ichi mētoru!!

nice recovery pin next to one meter

“Nice recovery! You’re only a meter from the pin!” (PL2)

- most golfing terms are katakana renderings of the equivalent English words.
- *soba* refers to a location “near/next to” something. Most typically the expression is *~ no soba*, but when speaking of the ball being close to the pin in golf, the *no* is dropped.

Sugoi = “It’s awesome/huge!”

Three high school friends are visiting the zoo and come upon an enormous elephant seal.



© Saigan Ryōheji / *Yūvake no Uta*, Shogakukan

Sound FX: ワーツ

Wā!

(exclamation of onlookers)

Sound FX: バオッ バオッ

Bao! bao!

(elephant seal's bark)

Man: で、 でっけーっ!

De- dekkē!

(stammer) huge

"H-he's huge!" (PL2)

Woman: すごい わ ねーっ!!

Sugoi w

awesome/huge (fem. emph.) (colloq.)

"He's really awesome!"

- *dekkē* is a masculine slang/dialect variation of *dekkai* (or *dekai*), an informal word for “big/huge.”

Sugoi is often an exclamation about the large size or quantity of something.

Sugoi = amazing

Hamasaki was arrested in the United States for violating the Washington Treaty, which prohibits trafficking in endangered species. Fortunately, he has friends in very high places who manage to get him released. Hamasaki's two former cellmates are impressed.



© Yamasaki & Kitami / Tsuri-Baka Nisshi, Shogakukan

Here and in the next few examples, we see *sugoi* used as a modifier.

Cellmate 1: なんだ、あの 日本人!!

Nan da, ano Nihonjin!!
what is that Japanese person
"What is he, that Japanese man?"
"Who was that guy?" (PL2)

Cellmate 2: すごい コネ を 持ってやがった ぞ!!

Sugoi kone o motteyagatta zo.
amazing connections (obj.) possessed-(derog.) (emph.)
"He had some amazing connections!"
(PL1-2)

- *kone*, abbreviated from the full katakana rendering of the English "connection," refers only to personal connections—people with pull to whom one can turn in time of need.
- *motteyagatta* is a contraction of *motte iyagatta*, the stem of *motte iru* ("have/possess") plus the plain/abrupt past form of the derogatory verb ending *-yagaru*. *-Yagaru* is often more an expression of surprise/astonishment than of disparagement when the person doing the action is not present.

Sugoi = terrible

Q and Gorō were skiing in the back country and got trapped in a snowstorm. They have made a snow shelter to weather out the night, but Q is not faring too well.



© Tomisawa Chinatsu / Katsushika Q, Shogakukan

Gorō: ああ、すごい 熱 だ!!

Ā, sugoi netsu da!!
(exclam.) terrible fever is
"Oh, no! You've got a terrible fever!" (PL2)

- *ā* is an exclamation of dismay or alarm.

Sugoi = powerful

This private investigator was hired by a young woman to find her missing boyfriend. The PI has just realized, however, that the young woman already knows what happened to him—he was killed in an auto accident. She simply cannot give up hope that he might still be alive somewhere.



© Yajima & Hirokane / Ningen Kōsaten, Shogakukan

PI: 年だね... 人を愛することが、
Toshi da ne... Hito o ai suru koto ga,
 old is/am (colloq.) person (obj.) love thing (subj.)
 どんなにすごいことか忘れてたよ。
donna-ni sugoi koto ka wasureta yo.
 to what degree powerful thing (?) had forgotten (emph.)
"I'm getting old. I had forgotten what a powerful thing it is to love someone." (PL2)

- *toshi* by itself is simply "age," but the expression *toshi da/desu* means "am/is/are old."
- *donna-ni* = "how much/to what degree," so *donna-ni sugoi* = "how powerful," and *donna-ni sugoi koto* = "how powerful a thing/what a powerful thing."
- *wasureta* is a contraction of *wasurete ita* ("had forgotten"), from *wasureru* ("forget"). An abrupt question followed by a form of *wasureru* makes an indirect question: "I forget/forgot what ~."

Sugoi = strange

Shōta and his friends, who live in a company dormitory, have just met Hirata, their new roommate. In his nervousness, Hirata burst into the room and introduced himself in an excessively loud voice, mixing dialect with a well-intentioned but very bizarre string of polite words—all in all coming off as a bit of an oddball.



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Tabatake: お、おう。
O, O.
 (stammer) (greeting)
"H-hey!"

Sugimoto: ヨロシク...
Yoroshiku...
 (greeting)
"Pleased to meet you."

Shōta: なんかスゴイのが入ってきたな。
Nanka sugoi no ga haitte kita na.
 somehow strange one (subj.) came in (colloq.)
 Something of a strange one has come in.
We've got a live one here. (PL2)

- *ō* is a very casual, masculine greeting: "Hi/Hey/Yo!"
- *yoroshiku* is the short form of *yoroshiku onegai shimasu*, a greeting used at first meetings, roughly meaning "Please treat me favorably." The equivalent phrase in English would be "Pleased to meet you" or "How do you do."
- *nanka* is literally "something/anything," but often it is used as a "softener" for adjectives, like "somehow/vaguely/kind of ~."
- *no* here is like the pronoun "one," so *sugoi no* = "a strange one." *Ga* marks this as the subject.
- *haitte* is the *-te* form of *hairu* ("enter"), and *kita* is the plain/abrupt past form of *kuru* ("come") → *haitte kita* = "came in."

Sugoku, the adverb form

A short time later, Shōta is showing Hirata around the dorm when Hirata says that he's very relieved. Shōta asks him what he means.



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Sugoku, the adverb form of *sugoi*, is used when modifying verbs and adjectives as well as nouns that take *na* when modifying other nouns.

Shōta:

え? なに が?

E? Nani ga?

huh? what (subj.)

"Huh? About what?" (PL2)

Hirata:

ボ、ボク 寮生活 って 初めて なんス よ ね。

Bo-boku ryō-seikatsu tte hajimete na n su yo ne.
(stammer) I dorm life (quote) first time (explan.-is) (emph.) (colloq.)

だから スゴク 不安 で...

Da kara sugoku fuan de...

because is so extremely anxiety/anxious was

"This is my first time living in a dorm, you know, so I was really worried..." (PL3)

- the colloquial quotative *tte* is essentially marking the topic in this case, like *wa* ("as for").
- na n su* is a contraction of the explanatory *na no desu*.
- fuan* ("anxiety/worry") can take either *na* or *no* depending on the context.
- Hirata goes on to say: "but I'm relieved because everyone I've met seems so nice."

Sugoi as an adverb

Sayaka, the girl who invited Yawara to her house after the accident, has always been the best at everything she does, to the point that she is bored with life. Yawara's grandfather persuades her to take up judo, and after a month of lessons, she goes off in search of a worthy opponent.



© Urusawa Naoki / Yawara!, Shogakukan

Sayaka:すごい強い コ、知ってる ん でしょ?

Sugoi tsuyoi ko, shitteru n desho?

incredibly strong child/person know (explan.) surely/right?

"You know someone really strong, right?"

"I understand you know someone really strong." (PL3)

- shitteru* is a contraction of *shitte iru* ("know"), from *shiru* ("come to know"). The missing *te* is a misprint.
- desho/deshō* makes a conjecture, "surely/probably," but when spoken with the intonation of a question it's like a tag question: "right?/isn't that so?"
- Properly speaking, the adverb form, *sugoku*, should be used → *sugoku tsuyoi* = "really/incredibly strong."

Sometimes in colloquial speech, especially among young people, the regular adjective form of *sugoi* is used to modify other adjectives.

Extremely *sugoi*

Ataru was standing on a bridge minding his own business when this old man, thinking that Ataru was about to commit suicide, knocked him into the river in a clumsy attempt to stop him. The man tries to explain that he saw a strong aura of bad fortune around Ataru, and can still see it in his face—but his words come out sounding like a harsh judgment of Ataru's face itself.



© Takahashi Rumiko / Urusei Yatsura, Shogakukan

Old man:

お、おぬしの 顔...
O- onushi no kao...
(stammer) your face
“Your face...”

Old man:

もの、すごく 悪い!!
Mono- sugoku warui!!
(emph.) extremely bad
“is extremely bad!” (PL2)

- *onushi* is an archaic-sounding word for “you.” Adding *no* makes it “your.”

Mono- is an emphatic prefix that further intensifies the effect of *sugoi* or *sugoku*.

Sugoi slang

These soccer players have just witnessed an impressive long kick from midfield that only barely missed the goal.



© Oshima Tsukasa / Shoot, Kodansha

Player: す... すげえ... 40 メートル は あった ぜ!
Su- sugē... Yonjū mētoru wa atta ze!
(stammer) incredible 40 meters at least existed (colloq.)
“W-wow ... there was at least 40 meters ...”
“W-wow ... he was at least 40 meters away ...” (PL2)

- FX:** しん...
Shin...
(effect of awed silence)
- *wa* after a number or quantity often has the meaning of “at least [that many/much].”
 - *atta* is the plain/abrupt past form of *aru* (“exists/there is”).
 - *ze* is a rough, masculine particle for emphasis.

Sugoi often becomes *sugē* in masculine slang. Other slang variations—*suggoi*, *sugōi*, *sungoi*, etc.—are also quite common, especially when the word is being used as an exclamation.





A Pragmatic Word

Translation Editor
Wayne Lammers

I've generally focused on grammatical points in this column, but my original intent was to take up a broader variety of topics—essentially, anything of interest encountered in the course of preparing the manga material for each issue. This time I want to take a close look at one particular word.



Uchida: *Hā...* (thinking)
Shikashi, Amerika-jin wa gōri-teki ni dekite n da nā.
(PL2)

Shikashi here is being used to emphasize his amazement/bewilderment. *Dekite n da* is a contraction of *dekite iru no da*, literally, "it is the case that they are built," from *dekiru* ("be made/built"). (p. 89)

The word of interest is *gōri-teki* (合理的). *-teki* is a suffix that makes nouns into adjectives, like *-tic* or *-al* in English, so what we're really concerned with is the meaning and use of *gōri*, whose kanji literally mean "fit/match" and "reason/logic/principle." Dictionaries combine these senses and give us "rationality" as the core meaning of *gōri*. Adding back the suffix *-teki*, we get a term that means "in accordance with rationality" → "rational/reasonable/logical."

Looking only at the sentence Uchida utters in his mind, then, he seems to be thinking, "My, but Americans are built logically!" → "Americans sure are logical!" But is that what he means? Not if you take it as an expression of straightforward admiration, which I think many English speakers would be inclined to do. Consider the look on his face. Does it look like he's expressing admiration? Does it look like he agrees that Reggie is doing the logical thing and that it is good? Hardly. He has more of a bewildered, anxious look. The concern he expressed two panels above—that getting tapped for the special fungo drill after making the coach mad could be bad news—is still with him.

We also need to consider what it is exactly that prompts

this thought from Uchida. Reggie has just declared that he has no intention of taking the drill seriously and that he'll simply play dead if things get ugly. Uchida, right along with Reggie, has seen how the Japanese players approach the drill. They take it seriously and do what's expected: fight to the finish; refuse to give up until their last 28 grams of strength have been exhausted. In the Japanese cultural context, that's the right thing to do—the logical, reasonable, rational thing to do, as it were—not based on any absolute principles of reason but on accepted social principles. In fact, since the case-by-case meaning of *gōri-teki* can vary a good deal depending on whose principles are the measuring stick of the moment, the word could conceivably be applied to the Japanese players who take the drill dead seriously rather than to Reggie's declared intent of playing dead. That's the sort of thing that can make the understanding of this word so tricky.

More typically, though, *gōri-teki* refers to something that is rational or logical in the sense that it is cut and dried and pragmatic, with no "sentimental" considerations allowed to intrude—which is essentially what we see here. Uchida is amazed that Reggie can shrug off the exercise so lightly, planning a pragmatic escape for himself rather than getting psyched to uphold his honor at whatever cost. His amazement carries more a feeling of bewilderment and surprise than of admiration, and whatever hint of admiration creeps in is directed at how laid back Reggie seems to be about the situation rather than at the "logic" of his plan. So "Americans sure are pragmatic" is closer to the mark than "Americans sure are logical."

Curiously enough, I've looked through a half-dozen dictionaries by different publishers and have yet to find one that lists "pragmatic" as one of the definitions of *gōri-teki*.

A closely related word often heard in business and industry is *gōri-ka* (合理化). The suffix *-ka* basically implies "changing/making into ~," like the English suffixes *-ization/-izing* or *-ification*, so *gōri-ka* is literally "rationalization/rationalizing." But this doesn't mean businesses that speak of the need for *gōri-ka* want to launch a public relations campaign to justify or make excuses for something that reflects poorly on the company. Rather, it refers to any effort directed at making the business run more "rationally"—which is to say efficiently, smoothly, and with lower costs. "Streamlining" is a tried and true translation, along with various phrases that incorporate "cost cutting" or "improving efficiency." Among more recent buzzwords, "downsizing," "rightsizing," and "re-engineering" qualify as equivalents, depending on the context. If the person in charge of the downsizing is described as being excessively *gōri-teki*, we might well call him "cold-blooded" in English. That one's not in the dictionaries, either. ♦

vocabulary summary

From *Otoko wa Tsurai Yo*, p. 25

ひどい	hidoi	terrible/horrible
郵便局	yūbin-kyoku	post office
娘	musume	daughter
縁談	endan	marriage talks
寄る	yoru	stop by
まずい	mazui	unwise/inexpedient
伏せる	fuseru	conceal/hide/keep secret
上出来	jōdeki	clever/well done
うまい	umai	good/skillful/masterful
売る	uru	sell
出版	shuppan	publishing
学歴	gakureki	academic background
小学校	shōgakkō	grade school
卒業	sotsugyō	(school) graduation
商業	shōgyō	commerce
大学	daigaku	college/university
くだらない	kudaranai	stupid/useless/third rate
みっちり	mitsuri	assiduously/wholeheartedly
鍛える	kitaeru	train/discipline/harden
能	nō	talent/ability
趣味	shumi	hobby/interest
旅行	ryokō	traveling
大好き	daisuki	like very much/love
合う	au	match (v.)
年がら年中	nengara-nenjū	year in, year out
豊か	yutaka	abundant/plentiful/copious
年	toshi	age (n.)
一人	hitori	alone
身体	karada	body/health
悪い	warui	bad
自慢	jiman	boast (n.)
頑丈	ganjō	sturdiness
伺う	ukagau	hear/be told
フーテン	fūten	drifter/slacker/social drop-out
探す	sagasu	search (v.)
無理	muri	impossible

From *Crayon Shin-chan*, p. 38

生まれる	umareru	be born
スキー場	sukii-jō	ski slope/area
日帰り	higaeri	day trip
うれしい	ureshii	be happy/excited
食う	kuu	eat
犬	inu	dog
ハシ	hashi	chopsticks
使う	tsukau	use (v.)
歩く	aruku	walk (v.)
うごく	ugoku	move (v.)
ぬぐ	nugu	take off (an item of clothing)
がまん	gaman	forbearance/fortitude
かわい	kawaii	cute
タマネギ	tamanegi	onion
じゃがいも	jagaimo	potato
ナンパする	nanpa suru	hit on (a girl)
ほめる	homeru	praise/compliment (v.)
まず	mazu	first of/all to begin with
基本	kihon	the fundamentals/the basics
カニ	kani	crab

横に	yoko ni	sideways
斜面	shamen	hill/slope
登る	noboru	climb (v.)
モガニ	kegani	hair crab
ずわいガニ	zuwaigani	snow crab
板	ita	boards/skis
ゆっくり	yukkuri	slowly/gently
すべる	suberu	slide (v.)
ころぶ	korobu	fall down/take a tumble
とまる	tomaru	stop (v.)
ブランコ	buranko	swing (n.)
首をしめる	kubi o shimeru	strangle
上達	jōtatsu	improvement/progress
故障	koshō	out of order
修理	shūri	repairs
夫婦	fūfu	married couple

From *Furiten-kun*, p. 72

あなご	anago	sea eel
シャコ	shako	mantis shrimp
いくら	ikura	salmon roe
馬	uma	horse

From *The Rakuten Family*, p. 74

雪見酒	yukimi-zake	snow-viewing sake
風流	fūryū	elegance/refinement
耳	mimi	ear
済ます	sumasu	make clear/clarify
積もる	tsumoru	pile up
音	oto	sound (n.)
枝	eda	branch (n.)
落ちる	ochiru	fall (v.)
こける	kokeru	trip/fall/take a tumble
安心する	anshin suru	stop worrying/be relieved

From *Reggie*, p. 77

下半身	kahanshin	lower body
強化	kyōka	strengthening
必要	hitsuyō	necessity
判断する	handan suru	judge/determine
続く	tsuzuku	continue
練習法	renshū-hō	training method
海兵隊	kaiheitai	Marines
新兵	shinpei	new recruit
教練	kyōren	basic training
捕れる	toreru	can catch/capture
選手	senshu	player
失神する	shishshin suru	faint/collapse
技術	gijutsu	technique/skill
転げ回る	korogemawaru	roll around
扱う	atsukau	handle/deal with
奪い取る	ubaisaru	take/steal away
洗礼	senrei	baptism/christening
ぼけっとする	boke-tto suru	daydream/be lost in thought
怒らせる	okoraseru	make angry/provoke
まともに	matomo ni	seriously
合理的に	gōri-teki ni	rationally/pragmatically
ぶっ通し	butōshi	nonstop
愛しい	itoshi	beloved

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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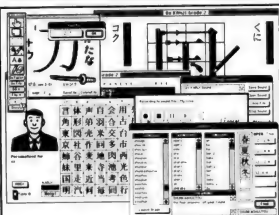
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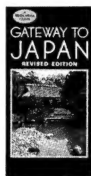
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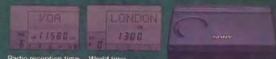
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